LOVE WITH THE PROPER STRANGER

An Original Screenplay

by

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1. INT. A HUGE BALLROOM - (DAY)

The room is full of men standing around in small groups -- all talking at once. There is only a sprinkling of women.

A LOUDSPEAKER paging one person after another is HEARD almost continuously.

We move with ROCKY as he works his way through the crowd, greeting various men and women he knows, calling to others he sees across the room, etc.

The room is so crowded it is difficult for Rocky to make his way across to the other side.

As we move through the crowd we hear isolated snatches of dialogue.

A MUSICIAN WHO LOOKS LIKE AN ACCOUNTANT
What can I do? I'm booked. You got a Sunday? I'll change around maybe. Okay? How about Sunday?

A WOMAN
My September's beautiful. Got a wedding the fourteenth, an hour overbooked.

Rocky greets a musician who looks like a Doctor.

ROCKY
Bernie, baby!

BERNIE
Rocco.

ROCKY
Nu?

BERNIE
The way my luck's been running, I went out for cigarettes, I probably missed a call they paged me, I blew a Wednesday night.

A pretty girl sees Rocky, comes to him, gives him a sexy hug.

MARGE
Rocky!

1. (Cont'd)

ROCKY
Delicious.

A very short, fat bass player comes over to the girl.

FAT
Hey, Marge. You hear him page me? I didn't get a call, did I? Marge?

MARGE
You know me. I don't hear nothing.

FAT
How you doing, Rocky?
(He goes off)

Rocky sees an important person across the room.

2. FROM ROCKY'S POINT OF VIEW

we see STEIN, a man who books musicians for weddings and bar mitzvas. Stein is consulting various lists he carries.

3. ROCKY

begins his strategy. He calls to MOISH, an ex-musician who now makes his living selling valve fluid, candy, ties, etc.

ROCKY
Hey, Moish.
(Going to him)
Listen, Moish. Will you do me a favor? Go have me paged. Okay? I want to look busy.

MOISH
For you, Rocky? Anytime.
(He goes off)

Rocky starts across the room toward Stein. Near where Stein is standing is the stage where a middle-aged man sitting on a straight backed chair is calling names almost continuously into a microphone as various musicians give him slips of paper with names on them, and others, who have come to answer a page, call to him, snapping their fingers for his attention, touching him, etc.

AD LIBS
"Who wants me? Harold? Harold?"

3. (Cont'd)

AD LIBS (Cont'd)
"Did you call Simon? Harvey Simon?"

"Can I leave my case here a minute? Harold? One minute."

And all the while throughout the entire scene we hear the voice of Harold over the loudspeaker.

HAROLD'S VOICE
Abe Morgan. Abe Morgan. Hy Mandleberg, Hy Mandleberg. Charlie Roth, piano. Charlie Roth, piano. Attention please. Attention please. I've been asked by the manager ...
(He is cut off an instant, then back again)
... Bob Goldstein, Bob Goldstein. Attention please. I've been asked by the owner of the hall to please refrain from spitting gum on the floor. Stop spitting, please, on the ...
(He cuts off again as he is interrupted, having been given another name to page)
Louie Toniamo. Louie Toniamo.

Rocky stops just before he gets to Stein, waiting for exactly the right moment to approach him, then with effort, Rocky puts himself in an overly expansive mood, and goes to Stein.

ROCKY
How you doing? Listen. You got a Tuesday for me? I'm booked solid the whole month only one Tuesday.

STEIN
And if I got a Friday?

ROCKY
(Showing his diary)
What am I, kidding you? I'm booked solid.

STEIN
Everybody's booked solid. So how come nobody's working?

3. (Cont'd)

HAROLD'S VOICE (Cont'd)
...stop spitting gum on the floor. It's getting ruined. They have to scrape it off and the management...
(He stops, interrupted again, then:)
...Rocky Papasano. Rocky Papasano.

ROCKY
What're they, paging me?

HAROLD'S VOICE
Rocky Papasano. Rocky Papasano. Charlie Gelber. Charlie Gelber. Etc.

ROCKY
(To Stein as he starts to leave)
Forget I mentioned it.

Rocky starts going toward Harold on the stage, but on the way he stops, presumably to speak to a girl but actually to give Stein the opportunity to catch up with him if the strategy works.

ROCKY
Gertie, doll!
(He gives her a big hug and a kiss)

4. STEIN

He smiles. He knows damn well the strategy Rocky is using, but what the hell. He does have an opening and Rocky is as competent as anybody else. He goes over to Rocky who is nuzzling the girl.

STEIN
All right. You want a wedding?

ROCKY
Tuesday?

STEIN
Tonight.

ROCKY
I told you. All I got is a...

4. (Cont'd)

STEIN
Wonderful. You don't want it, forget about it.
(He starts to walk away)

ROCKY
Where you running? For you? I'll rearrange my schedule.

He takes his diary from his pocket and using the girl's forehead as a prop to write against he starts to mark the date in the book.

STEIN
He's booked solid.

ROCKY
Meyerwitz or Gelman's?

STEIN
Across the street.

ROCKY
Friedman's?

STEIN
Upstairs.
(He sees somebody he wants to speak with)
Eddie!
(He goes off)

GERTIE
How do you do it? Last time I worked -- I can't remember. Was it April or May?

Moish comes up to them.

MOISH
Hey, Rocky. They're paging you.

ROCKY
Yeah. Thanks, Moish, I heard it. Thanks.

MOISH
No, it's a real one. I didn't do it yet.

4. (Cont'd)

ROCKY
No kidding! Somebody's paging me?
(He gives Gertie a final feel and a squeeze)
Ooooo. You're delicious.

He goes over to Harold on the stage.

ROCKY
(Calling to Harold)
Hey! You call me? Harold? You paging me?

HAROLD
Some broad's paging you.

ROCKY
On the phone?

HAROLD
No, she's here someplace. A little broad.
(Into microphone as he gets another slip of paper)
Marvin Crookshank. Marvin Crookshank.

Rocky looks around to see if he can see who might be looking for him.

5. AT ANOTHER PART OF THE HALL

We see Angie looking around for Rocky. Near her, in the background, two musicians are haggling:

LOUIE
What're we going to kill each other for a lousy five dollars?

KLEPP
Listen.

LOUIE
I'll tell you what I'll do.

KLEPP
Will you listen a minute?

LOUIE
We'll split the difference.

KLEPP
It's not a question of...

5. (Cont'd)

LOUIE
What're you so stubborn?

KLEPP
I'm just trying to...

LOUIE
We'll split the lousey difference already!

Angie sees Rocky.

6. ROCKY

Still looking around for the person who might have paged him, doesn't see Angie yet.

7. ANGIE

She tightens. She dreads having to face him, but knowing she must, pulls herself together and goes to him.

ANGIE
(To Rocky)
Hi.

Rocky remembers her but has no idea what her name is. Nevertheless he gives her a big hello as if she were the one person in all the world he is genuinely pleased to see.

ROCKY
Hi! You the one paged me?

ANGIE
(Sees right through his act)
You don't know who I am, do you?

ROCKY
What're you, kidding? The dance there.. Not a dance. This summer.. The hotel. A couple of months ago. In the mountains. What do you think, I don't remember you?

ANGIE
It doesn't matter. My name's Angela. Can I talk to you? I've only got a minute. I'm on my lunch hour.

ROCKY
You know it, sweetie.

7. (Cont'd)

ANGIE
I'm going to have a baby.

8. ROCKY

A deadly pause. He studies her.

9. ANGIE

Looks right back at him.

10. ROCKY AND ANGIE

ROCKY
Congraduations.

ANGIE
Don't worry. I'm not going to cause you any trouble. All I want from you is a Doctor. An address.

ROCKY
Listen, lady, whatever it is you're...

Suddenly she can't suppress her emotions any longer. She slaps him. He grabs her arm. They glare at each other.

ANGIE
Forget it.

She breaks away from him and pushes her way through the crowd toward the door.

Rocky tensely lights a filter cigarette. His hands are trembling. He watches Angie go out.

11. ANGIE

from Rocky's point of view, going out to the street.

12. ROCKY

Rocky takes a drag of the cigarette. He has lit the wrong end. Angrily, he stuffs it into a sandbox and starts toward the door after her.

12. (Cont'd)

ROCKY
Where you running, will you?
(She keeps walking; doesn't even look at him)
What's the matter with you?
(He takes her arm; she tries to struggle loose, but he holds on to her)
You don't walk up to a guy, tell him something like that -- finished. Come on. I'll buy you a cup of coffee.

ANGIE
I told you. I don't have time.
(She jerks her arm loose; starts walking again)

ROCKY
(Walking along beside her)
Look. You're not kidding me, are you?

She doesn't answer him.

ROCKY
You think I'm responsible?

ANGIE
No. I just picked your name out of a hat.

ROCKY
Look, will you...?

ANGIE
I didn't think you'd give a damn one way or the other but I did hope you might...
(She can't keep from crying, and it makes her furious with herself)

ROCKY
Look! Will you?

ANGIE
I've got to go!

ROCKY
(Stopping her at the door)
Wait a minute. Where can I get ahold of you?

12. (Cont'd)

ANGIE
Macy's. Nine to five. The pet shop. I work there.
(She goes out)

ROCKY
(Calling after her)
It might take a little time, you know. You can't find that kind of thing in the yellow pages.

13. EXT. 52ND STREET - (DAY)

Rocky comes out. Several Musicians are standing there talking. Rocky looks at Angie going up the street.

14. ANGIE - (ROCKY'S P.O.V.)

She goes up the street toward Broadway, disappears in the crowd.

15. ROCKY

Watching her. During the above we HEAR the following dialogue:

SIDNEY
(One of the musicians, demonstrating his toupee)
Go ahead. Pull it. Try to pull it off. With a tractor you couldn't pull it off.

FLOOEY
What're they making, a crew-cut toup now?

SIDNEY
Pull it. Go ahead. You could wear it in a tornado.

Rocky starts off in the opposite direction, going toward Eighth Avenue.

DISSOLVE TO:

16. INT. BARBIE'S APARTMENT - (DAY)

BARBIE and five dogs are snuggled up together in bed.

16. (Cont'd)

From outside we hear the NOISE of the garbage collectors on the street below. Finally, without really waking, Barbie explores the other side of the bed with one hand, looking for somebody, and with the gradual realization that the person no longer is there she sits up, looks around; then, disgusted and a little angry, she picks up her nightgown from the floor, puts it on, then goes to the window.

(NOTE: throughout the scene as we MOVE with Barbie we discover each time she opens a closet or a cupboard door, a series of photographs ranging from small to larger then life-size, all of Barbie, in various stripper poses. Some are posters and include her name: "Barbara of Saville". These photographs, we discover, are in every conceivable place in the room, and many inconceivable ones--like on the ceiling over the bed.) Barbie opens the window.

BARBIE
(Calling down to the garbage collectors)
Why don't you make a little noise?

17. EXT. BARBIE'S BROWNSTONE - (DAY)

The two garbage collectors and the driver of the truck react to seeing her with whistles, jumping up on the truck, on the garbage cans, waving their arms in the air, etc.

1ST GARBAGE MAN)
Babbalu!)
)
2ND GARBAGE MAN)
Goodbye, fellows.) (Simultaneously)
)
3RD GARBAGE MAN)
Labatchi! I'm taking my)
vacation now.)

18. INT. BARBIE'S APARTMENT - (DAY)

Barbie, in the window, spreads open the front of her pajama top so they can get a <u>good</u> look.

BARBIE
Go ahead. Live a little.
(She turns from the window and crosses toward the kitchenette)

19. EXT. BARBIE'S BROWNSTONE - (DAY)

This causes near pandemonium among the garbage collectors.

3RD GARBAGE MAN
I'm seeing things! Did she do what I think she did? Did you see that? Am I seeing things?

2ND GARBAGE MAN (Simultaneously)
Come back. Come back. Honey? One more time. Just one more times.

1ST GARBAGE MAN
Babbalu! My right arm! Ohhhhhh! For twenty minutes with you, baby -- babbalua!

Rocky, crossing the street toward Barbie's house, passes the garbage men. He looks up toward Barbie's window. In spite of himself he finds himself feeling jealous.

We hear the garbage collectors still yelling, trying to entice Barbie into making another appearance as Rocky goes into the brownstone.

20. INT. BARBIE'S APARTMENT - (DAY)

The dogs, hearing Rocky, go to the door and bark.

The door opens and Rocky, taking his key out of the lock, comes into the apartment. He is surrounded and overwhelmed by the dogs, all of whom adore him and are eager to smother him with their affection.

ROCKY
(To the dogs)
Hey, will you? Come on! Will you get off me? Off! You monster! Look out, will you? You're getting me all over hair. You! Hey, Ugly! You! Will you get off me?

BARBIE
Ugly? Who's ugly?

ROCKY
That's the ugliest dog I ever saw in my life.

20. (Cont'd)

BARBIE
(Picks up the offended dog; hugs it)
You are not ugly.

ROCKY
(To another of the dogs)
What're you laughing? You're no prize winner yourself.

Rocky gets down on his knees, barks back at the dogs.

ROCKY
Ruff, ruff yourself! Ruff! Ruff! Right back at you! Ruff! Ruff!

As he wrestles with the dogs, plays with them, it is obvious that he loves them, too.

From outside we can still hear the garbage men yelling, blowing the horn on their truck, etc.

GARBAGE MEN
(o.s.)
Come on. Please! We got to go! Just one more time! One more! Pretty please! etc.

Rocky gets up, the spontaneous abandon having gone from his mood.

ROCKY
What're you giving, a free show now?

BARBIE
Why not? Spread a little joy in the world.

He goes to the bed, flops down and groans as if all of his bones were aching.

BARBIE
Where'd you go this morning? I woke up, you're gone.

ROCKY
Union hall. I told you last night.

BARBIE
I forgot.

20. (Cont'd)

ROCKY
I wish I forgot.

The dogs rush to the door and start barking. There is a knock on the door.

Barbie, who has already started cooking breakfast for Rocky and the dogs, goes to the door, taking a pot of dog food with her.

When she opens the door an enormous Italian woman is standing there. This is Mrs. Mollinelli, the superintendent's wife; a woman who genuinely wants to be understanding and do the right thing and not be unreasonable, but she is almost at the end of her patience.

MRS. MOLLINELLI
Miss Margolis ...

BARBIE
Hi! Come in. I'll be right with you.

Reluctantly Mrs. Mollinelli comes into the apartment as Barbie goes back to the stove. Mrs. Mollinelli has come up here to speak with authority, directly to the point, determined not to let herself get sidetracked and talked out of delivering the speech she has prepared to say. She tries not to look at the photographs, and rigidly refuses to see Rocky there at all.

MRS. MOLLINELLI
Miss Margolis. I don't like it every day I got to start up already you dogs they make it too much noise, but all a time, the whole night ...

Barbie, enjoying her long-running little war with Mrs. Mollinelli, pretends to be unable to hear because of the barking of the dogs.

BARBIE
(Calling from across the room)
Can you talk a little louder?

MRS. MOLLINELLI
Noise! You dogs! They make it too much ...

20. (Cont'd)

BARBIE
I can't hear you! The dogs are making too much noise!
(Giving the spoon to her)
Would you stir this for me a minute?

Mrs. Mollinelli hates dogs, particularly these dogs, but somehow here she is stirring their food.

MRS. MOLLINELLI
(To the dogs as she tries to keep them off her and the stove)
Hey! Get off a there! Off! Off!
(Suddenly realizing she doesn't have to do this chore, she turns, waving the spoon and shouting)
I'm a not going a hollar, lose a my temp, I'm a tell you...next time, the whole night....
(One of the dogs starts jumping up, trying to catch the waving spoon)
Get off a me! In a house is a for people. You want a dogs, go in a zoo!
(She slams the spoon down and goes out)

BARBIE
(Picks up one of the dogs; as if it were a baby)
Did she insult you? Yes, she did. You don't belong in a zoo.

21. ROCKY

He looks up, thinking he <u>is</u> in a zoo.

22. BARBIE

lines up the dishes. Five dishes in a row for the dogs. One dish for Rocky.

23. ROCKY

watches her.

24. ROCKY AND BARBIE

BARBIE
(To the dogs, as she doles out their food)
Not you. Over here. You can't eat liver. It's not good for you. Eat your hamburger. Dennis! Eat your own plate! You don't like eggs! Come on, Shashie, baby. He won't bother you. Eat, eat, honey, eat.
(She puts Rocky's eggs down beside him; to Rocky)
Eat, honey. Eat your eggs.

Rocky, knowing what she is going to say, says it with her.

BARBIE AND ROCKY
For protein.

Rocky takes off his jacket.

ROCKY
Look at me. Soaking wet.

He goes to the radiator; turns the heat off.

She goes to the radiator; belligerently turns it back on.

ROCKY
What'd I do? Insult your protein?

BARBIE
Don't you start up with me.
(Rocky turns away, as if it is all he can do to keep from hitting her)
What is it, my fault you couldn't find work?

ROCKY
Who couldn't find work? I got a wedding tonight in the Bronx.

BARBIE
Well don't take it out on me!

24. (Cont'd)

ROCKY
Take what out on you?

BARBIE
Any time you're not satisfied with the hospitality in my apartment here's your deposit on the key.
(She tosses two pennies onto the table)

ROCKY
I'm dying here! Look at me sweating. My bones ache--my head is killing me--!
(He flops back onto the bed)

BARBIE
What do you want, sympathy? I'll give you sympathy.

ROCKY
That's what I like about you. You're so understanding.

BARBIE
I know what you like about me.

He looks at her a moment, and even as bad as he feels he can't resist reaching out to run his hand up and down her thigh.

BARBIE
I thought you're dying.

ROCKY
What's the matter? Jane Russell would do it for Billy the Kid.

She takes his head between both of her hands, as if she were handling a cantalope, and tickles the back of his neck sensuously with her tongue.

BARBIE
My luck. I wind up with a sex maniac.

25. FEATURE BARBIE

as she nuzzles him she is looking in the mirror, admiring the picture of herself nuzzling him, the angle of her legs.

26. FEATURE ROCKY

as she nuzzles him, he is looking at himself in another mirror. He straightens a wave of his hair.

27. BARBIE AND ROCKY

BARBIE
(Sensuously, into his ear)
You know me in cold weather, how I love to be in love, and we're really in love. Aren't we? Really in love?

28. ROCKY AND BARBIE

ROCKY
Yeah. You with yourself, me with myself.

She gives him a look and moves away from him. He pulls her back to him, takes her in his arms, starts to kiss her, but she pushes him away.

BARBIE
(As if he were crazy for having such an absurd idea)
Now? I'm fixing breakfast.

ROCKY
So what're you getting me worked up?

BARBIE
A lot that takes, getting you worked up. You know what you need? A hobby.

ROCKY
I've got a ...

BARBIE
Another kind of hobby!
(Looking in the newspaper)
Want to hear your horoscope?

ROCKY
Today? "Your star is in the wrong orbit. Play it cool. Lock yourself in the toilet and don't come out!"

28. (Cont'd)

BARBIE
Exactly! Word for word.

ROCKY
It's all phoney. Every day the same routine. Diligence, initiative. What do I need them to tell me hard work can make a fortune? What I'm looking for is how to make a bundle taking it easy.

He picks up a new magazine which has just arrived in the mail. He takes the wrapping off and we see that it is PLAYBOY.

Barbie has begun cooking some special health-food kind of dish which involves double boilers, separating egg yokes from the whites, a great deal of timing, etc. Rockie immediately turns to the double-fold in the magazine to see the feature nude. It is an extra-ordinary Japanese girl, YUKI OSHIRO.

ROCKY
Hey! I know her! She's the one drives me crazy!

Barbie comes over to take a look; she brings her pot with her.

ROCKY
Remember the party on that Chinese Junk I told you about? Remember I worked a private party--a couple of weeks ago. Remember:

Barbie is looking the girl over from a professional point of view, taking the same pose YUKI has, and comparing herself with the photograph in the magazine, scarcely hearing what Rocky is saying at all.

ROCKY
What a life, huh? Would you believe it? The guy lives there--right on the boat there--A couple of oriental houseboys--Everynight a lovely little fortune cookie.....

Rocky has picked up one of the many toys which are

28. (Cont'd)

scattered around the apartment. This one is a wind-up toy consisting of four tin chimps dressed in tuxedos--a jazz combo. He winds up the toy and watches it for a moment. One of the monkeys goes through the motion of playing a drum; one slaps a bass fiddle; one moves a trumpet up and down; one swings a saxaphone from side to side.

Suddenly, Rocky flings the toy furiously onto the bed.

ROCKY
Don't you think you're a little old-to be playing with toys!

She looks at him, baffled.

BARBIE
What happened today?

ROCKY
Nothing.

BARBIE
Obviously.

ROCKY
Nothing happened! What do you mean happened? I'm sick of the kind of life I lead!

She realizes there's no use pressing; goes back to her cooking.

After a moment Rocky turns toward her.

ROCKY
Do you know where a fellow could find out the name of a, kind of, doctor? A friend of mine's got himself in a little trouble with a girl and...
(He stops; seeing the way she is looking at him)

BARBIE
You want me to find you a doctor? You come to me to find you a doctor?

ROCKY
I didn't say me.

She gets his jacket and shoes which he has just taken off.

28. (Cont'd)

ROCKY
Come on now, will you? Listen a minute.

She leads him to the door, opens it, puts the jacket and shoes and his top coat in his arms.

ROCKY
Will you cut it out? Just let me finish telling you the whole --

She pushes him out, slams the door and locks it.

BARBIE
I despise you!

29. INT. THE HALLWAY - (DAY)

Rocky standing by the door.

ROCKY
What can I tell you? I despise myself.

Rocky starts down the stairs.

30. INT. BARBIE'S APARTMENT - (DAY)

She picks up one of the dogs, holds it tenderly as if it were a baby.

31. INT. A CANDY STORE - (DAY)

Rocky comes into the store.

ROCKY
Give me a pack of cigarettes.

CANDY STORE MAN
What kind?

ROCKY
What do I care?

As he waits for the cigarettes his eyes fall on the magazine rack where he sees a copy of PLAYBOY.

He takes the cigarettes and while waitint for his change a very enticing idea occurs to him, formulating itself

31. (Cont'd)

in his mind as he opens the cigarettes and puts one into his mouth. He rejects the idea, finally. To hell with that kind of life. Takes his change and starts out when he loses the battle to temptation; turns around and goes back to the telephone booth where he finds a number in his address book and starts to dial.

32. INT. YUKI'S APARTMENT - (DAY)

This is an apartment right out of the top drawer of the PLAYBOY fantasy. Yukie, as nude as we can have her, languidly reaches over to pick up the phone which is ringing.

YUKI
Hello.

33. INT. PHONE BOOTH - (DAY)

Rocky.

ROCKY
Hello? Madam Butterfly? This is your immigration officer. How's your sukiyaki?
(Yuki hangs up)
Hello?
(He hangs up; furiously)

34. EXT. MACY'S - (DAY)

Employee's entrance. It is the end of the day. Quitting time. A seemingly endless stream of employees are coming out to the street.

Angie comes out; starts moving with the stream toward the subway.

We hear her being called from across the street: "Angie! Hey, Angie!" The sound of a truck horn trying to get her attention.

Angie. She knows who it is; stops, smoldering. She turns to see a truck parked across the street.

34. (Cont'd)

The truck from Angie's p.o.v. On the side of the truck is written: "Rossini Bros. Wholesale Fruits and Vegetables, Courtesy is our middle name." In the cab of the truck are Angie's three brothers -- Dominick, Julio and Guido. They are calling to her.

35. ANGLE

Reluctantly, when the light changes, she crosses the street to the truck.

DOMINICK
What're you looking? We had to pass right by here, we're in the neighborhood--so what's so terrible? We give you a ride home?

ANGLE
It's embarrassing in a fruit truck all the time.
(She gets into the truck)

36. INSIDE THE TRUCK

DOMINICK
Excuse me very much, your highness. When they start hauling vegetables in a limeosine we'll pick you up in a limeosine.
(Yelling to a cab as he tries to get back into the mainstream of traffic)
Blow. Blow. What're you blowing? Want your head on a plate?
(To Angie)
All right, I'll grant you, that time you went there for the dance there and everything, you're all dressed up and everything, I can see maybe you don't want to ride in the truck but now you got on regular clothes--in the daytime...

ANGIE
You're right, Dominick. What can I do? When you're right, you're right.

DOMINICK
What're you, making fun of me?

36. (Cont'd)

ANGIE
You're right. I said you're right. Would you rather be wrong? All right! You're wrong.

Dominick shakes his wrist; letting the air escape between his teeth.

DOMINICK
Go talk to her lately. Anything you say.

GUIDO
(Who has gotten in the back to give Angie the seat in the cab, calls out the little window)
Come on! Drive! Are you driving? I got a date tonight.

DOMINICK
She won't run away, I guarantee you, Miss Skin and Bones.
(To Angie, a little too casually)
You going out tonight, Angie?

ANGIE
Why?

DOMINICK
Nothing why. I'm making conversation.

ANGIE
All right. Who did you happen to bump into today?

DOMINICK
What're you talking, will you?

ANGIE
Nobody?

DOMINICK
Tell her, Julie. What happened? Did I do anything? Tell her.

JULIO
We bumped into what's-his-name--Columbo.

36. (Cont'd)

ANGIE
Columbo? Columzy!

DOMINICK
Is that nice? What do you call a person names?

ANGIE
Clumsy! Clumsy! He can't turn around without banging into something.

DOMINICK
Who wouldn't be clumsy, the way you look at him? You make him nervous.

ANGIE
He makes me nervous.

DOMINICK
Anyhow, we met him on the street. Did we meet him on the street, Julie?

JULIO
We met him on the street.

DOMINICK
And he said--we're talking--how's Angie, and I said fine and he said maybe he'll drop in the house sometime, and I said fine, and he said maybe tonight and I said fine, wonderful, you'd like to see him, and that's the whole thing.

ANGIE
I told you, Dominick, if you don't stop....

DOMINICK
What? What? What you told me? What? The fellow's coming over so what should I tell him, you'd hate to see him?

ANGIE
I'm not going to see him.

DOMINICK
What is it with you lately? You got us worried, I'll tell you the truth.

36. (Cont'd)

DOMINICK (Cont'd)
Eight, nine weeks already---nothing---you come home, you mope around the house. Two words, you blow up, an explosion. Go to a movie. You'll feel better.

ANGIE
All right, I'll tell you what. You really think he's all right, Mr. Clumsy? You like him? Bang. Your stamp of approval?

DOMINICK
Yeah. I like him.

ANGIE
You really like him?

DOMINICK
Yeah. He's a nice fellow. I like him.

ANGIE
You go to the movies.

DISSOLVE TO:

37. INT. ROSSINI APARTMENT - (NIGHT)

In the kitchen the three brothers are just finishing supper. Mama Rossini and Angie are clearing the table, taking the dishes to the sink. They clear around Dominick who ritually reads the paper every evening at the table after supper. Julio ritually goes directly from the supper table to the living room where he begins his evening television with the Three Stooges. Guido, half dressed for his date, is gulping the last of his second piece of pie so he can hurry out.

DOMINICK
(To Angie)
....So why don't you like him? A nice boy. Responsible. A nice little business of his own.

ANGIE
I like him! I like him! I love him! He's Prince Charming. I'm crazy about him.

37. (Cont'd)

GUIDO
(Eating and twisting at the same time as he stands up, getting ready to rush out)
I'm twisting in the morning, I'm twisting all the night.

MAMA
(Slaps him)
In the kitchen don't get dirty!

GUIDO
It's a dance, will you?

MAMA
In a nightclub dance, in a kitchen eat!

Guido, making a sound of frustration, goes out.

DOMINICK
This one, you can't keep him home. This one sits like an old lady.

ANGIE
Why does it bother you? What's it your business? If I want to stay home to read, to wash my hair, to blow bubbles -- what do I need, your written approval in writing?

MAMA
Don't fight. I'll break your head, the both of you.

ANGIE
I'm not going to a movie. I'm not going for a walk. Not with Mr. Clumsy and not with anybody. Okay? Finished? I have a right to do what I like.

Dominick and Mama look at each other.

MAMA
America. "Like." Everybody wants to do what they like. But what do they like? They don't know what they like.

37. (Cont'd)

DOMINICK
She's waiting in the story-books a moviestar on a big white horse, Mr. Charming, boy, the Prince. Huh?

MAMA
What does she want? A movie star, she wants, on a horse?

DOMINICK
Right, Angie?

ANGIE
Exactly. Okay, Ma? Is it all right with you?

MAMA
Listen, as long as he's Catholic....

DOMINICK
Believe me, in the old days a young person had respect.

MAMA
In the old days you didn't have to like everything. You did what you had to do and if you didn't like it you liked it anyway. I met your Papa, Rest in Peace, on a Sunday--

ANGIE
(Knows the story by heart)
And on Tuesday you were married.

MAMA
And what did I have? Such a terrible life? For thirty-two years....

ANGIE
I thought you're telling me go to a movie. Now it's getting married? We don't do things like that anymore. I have to remind you, but today is not back when you were a little girl in the dark ages!

There is the SOUND of the DOORBELL.

37. (Cont'd)

ANGIE
I'm not here. That's all.

She quickly goes out of the kitchen.

DOMINICK
Angie..... It's not nice....

38. INT. THE BATHROOM - (NIGHT)

Angie comes in, closes the door. This is the only room she can have any privacy. Through the wall we hear the sound of the Three Stooges and then over this the voices of Mama and Dominick.

MAMA'S VOICE
Hello. How are you? Look who's here.

DOMINICK'S VOICE
How you doing, boy? Come in. Come on in.

COLUMBO'S VOICE
Listen, I was just, you know, around the neighborhood and, listen, I just thought I'd, you know, drop in, see if, you know, I mean...

In order to drown out the sound Angie turns on the water in the bathtub, sitting on the floor beside the tub, leaning over to absently sail a plastic soap dish; reverting to the pensive, solitary child she once was--in this secret world of her own.

Then the door opens. Dominick comes in.

DOMINICK
Angie, will you....

ANGIE
For crying out loud! Can't I have <u>any</u> privacy in this house? Even in the bathroom?

DOMINICK
For two minutes, what's it going to hurt you?

ANGIE
No.

38. (Cont'd)

DOMINICK
Just to say hello.

ANGIE
I told you four hundred times, if you ever did this to me again....

DOMINICK
What? What did I do? What?

GUIDO
(Coming in)
Will you get out there and talk to the creep? He drives me crazy!

DOMINICK
(Hitting Guido)
Get out of here.

ANGIE
I'm getting out of this house. Out. Out of here. Out. Tonight. And this time I mean it.

DOMINICK
(Stops her)
Wait a minute.

ANGIE
Who could live your whole life in a house where I never had a corner I could put a turtle-- to have a little turtle!

DOMINICK
What turtle? You want a turtle?

ANGIE
I want a room of my own. To be able to...

DOMINICK
What're you telling me turtles? You want a turtle, buy a turtle.

ANGIE
It's my fault. Me. I'm a big girl. I make my own money. Who says I have to live here if I don't want to live here, and I don't want to live here, and I'm leaving, leaving, tonight!

38. (Cont'd)

Mama brings Columbo to the bathroom door.

MAMA
Angie, look who's here. Mr. Columbo's here.

Angie takes a moment to suppress her rage, not wanting to hurt Columbo's feelings.

DOMINICK
Come on. You'll have a cup of coffee. You want a cup of coffee?

Angie goes with them as Dominick and Mama lead her and Columbo through the living room and into the kitchen.

COLUMBO
(To Angie as they go)
Hi. I'm sorry, I mean I... you know... excuse me for dropping in like, but I was in the neighborhood, so you know, and I...
(His sentence pathetically fades off into a gesture)

As they pass Guido he makes a gesture to Angie, expressing how much he can't stand Columbo.

GUIDO
Bye, everybody. Have fun.

He goes out.

DOMINICK
(Calling after him)
Don't be late on the truck, I'll break you in half.

MAMA
(To Columbo)
So how's your Mama? I didn't see her the whole week so I seen your sister so I asked her she told me a virus something, the poor woman, every day it's a new thing.

COLUMBO
Well they couldn't, you know, find anything. They took all the tests. But she's got this, you know, pain. So...you know.

38. (Cont'd)

MAMA
And your other sister? She's out of the hospital?

COLUMBO
Next week, I think. We hope. You know.

ANGIE
Would you like some cake or something?

COLUMBO
No, no, no, no, no. I just wanted to --
(He looks around, hoping desperately the family will let him ask her what he wants to ask her in private, because even in private he's not sure he can ask her)

DOMINICK
Come on. Sit down.

Mama sits Columbo at the table, puts a cup in his hand as Dominick takes the coffee pot and starts to fill Columbo's cup.

Angie takes the cake to the table.

Columbo, seeing Angie approaching, stands up, moving the cup, causing Dominick to pour the coffee all over the table.

Angie gives Dominick a look, gets a sponge, starts cleaning up the mess.

Columbo looks at them. He wants to say how sorry he is, but this has happened so often he can no longer even get the words out -- expressing it all in a helpless look and a hopeless shrug.

MAMA AND DOMINICK
(To Columbo)
What? What? It's nothing. Sit down. It's nothing.

As Mama sits Columbo down again at the table, Angie reaches over and moves a ceramic bird from a low shelf to the safety of a high shelf.

38. (Cont'd)

DOMINICK
So? How's everything in the restaurant business?

COLUMBO
Well, you know, one day pretty good, the next day...

Angie, who has taken a sponge to the sink, now comes back to the table. Columbo stands, and wanting to help her makes too quick a movement, knocking a glass off the table.

Angie looks at Dominick.

Columbo closes his eyes, despising himself; shaking his wrist in that Italian gesture meant to express the inexpressable.

Angie gets the dustpan and a brush and starts to sweep up the broken glass.

COLUMBO
Can I do it? Listen, you'll cut your finger.

ANGIE
That's okay. I've got it.

MAMA
Angie, you want to go out, go out. Don't worry about the dishes.
(Taking Dominick toward the living room)
Come on, we'll go in the other room and we'll close the door. Huh, Dominick?
(She laughs, enjoying what she considers her ribald humor)
On the couch I wouldn't trust him five minutes, but in the kitchen, what could happen?
(She laughs again)

Columbo is so embarrassed he doesn't know where to look, but he tries to carry it off with a big man-of-the-world kind of shrug, throwing his hands out just as Angie stands knocking the dustpan out of her hands.

Dominick and Mama can't help exchanging a look out of the corner of their eyes.

38. (Cont'd)

Angie looks at Dominick, then stoops again to start sweeping up the broken glass.

Columbo, almost in tears; his palms up, helplessly, hopelessly, permanently out of God's favor, can only turn to look at Dominick--his whole body, his whole life, one big apology.

DOMINICK
(To Columbo)
Why don't you sit down? Will you just sit down?

Dominick and Mama go out, closing the door behind.

COLUMBO
(To Angie)
If I sit down I'll probably break the chair. I don't know what it is. You ought to see me in the daytime. I got ten, fifteen hamburgers going -- I got franks on the griddle, I got white down, wheat down, scramble a pair in the skillet, this hand I'm breaking the lettuce -- I don't know. All you have to do is look at me... pow!
(As he says "pow", he makes an illustrative gesture of breaking something, and bangs his hand against the back of a kitchen chair, hurting his fingers sharply)

Angie, her back to him as she takes the broken glass to the garbage pail, doesn't see this last accident; turning to him only in time to see him clutching his fingers, trying not to cry out with pain.

ANGIE
What's the matter? What happened?

COLUMBO
Look. I better ask you what I, you know, want to ask you, before I break the whole house up on you, so I....listen!..maybe you want to, you know, go for a, you know, walk or something, you know, maybe....

38. (Cont'd)

COLUMBO (Cont'd)
(Then, having been searching her face desperately for some hint of acceptance, and not finding any soon enough, abruptly the optimism changes into absolute defeat)
It's too cold, I guess. You're probably tired. "Walk." That's some big adventure. The big sport. He'll take you for a walk.

He could kill himself for making such a stupid, impossible, laughable suggestion in the first place.

ANGIE
I'd like to, really, but...

COLUMBO
Listen.

ANGIE
...I've got to wash my hair tonight.

COLUMBO
Anyhow, the thing is, they're having a kind of, you know, dance. Like a dance...you know, over the Sons of Garibaldi, and I, you know, well, I guess you probably already got a date probably. Saturday night?

ANGIE
This Saturday?

COLUMBO
I knew it. Four weeks I been trying to ask you. Four weeks. I'm the first guy knew about it they're going to have a dance, so what does he do? Waiting. He's waiting. I knew you'd have a date probably. Huh? Is that a moron? Well, listen...
(He turns, making a gesture of utter defeat and almost bumps into the cupboard door which is hanging open)

38. (Cont'd)

They go into the living room.

COLUMBO
Well, goodnight.

MAMA
Where you going? What's your hurry?

DOMINICK
What're you running?

COLUMBO
Well, you know, listen the help you got to put up with today, in a couple hours they could put you out of business. See you, Dom. Julie. Good to see you, Mrs. Rossini.

Angie walks Columbo to the door.

ANGIE
I'm sorry about...

COLUMBO
That's okay. Next time. Listen! What're you doing New Year's Eve? It's only nine months away. I'm kidding! I'm joking. Big joke. Huh? The big comedian. Well, listen, at least I managed to walk through the whole room without breaking something. That's an improvement. Right?
(Then very tenderly; so full of love he can hardly contain it)
Goodnight, Angie.
(He goes out)

Angie waits a moment at the door. Without a word she gets a chair, climbs up to get a suitcase from the top of a closet and starts packing.

MAMA
What're you doing? Where you going?

ANGIE
If I can't have any privacy...

38. (Cont'd)

DOMINICK
(Stopping her)
Will you stop that?

MAMA
(Stopping Dominick)
No. No. Let her. Let her go. You want to go, go. Go. How many years do I have in the world left? Go. Go. Be happy. Go.

ANGIE
(As she packs)
I'm old enough. I'm making my own money. Where's the law says I...

DOMINICK
Mama, she don't mean it.

ANGIE
I mean it! I mean it! This time I mean it. I really mean it.

She closes the suitcase, remembers something; goes to the bathroom where she gets her toothbrush and toothpaste which she throws into her purse. As she starts out of the bathroom, however, she gets a second thought; turns and goes to put the toothpaste back into the medicine cabinet, then goes into the living room.

MAMA
(As she and Dominick follow her during the above)
Go be a mother in America. Day and night you watch her day and night, you take her here, you meet her there. Your whole life you're waiting in the truck a lunatic shouldn't grab her on the street. For what? She'll go in a room with a movie star on a horse -- finished!

ANGIE
Let me tell you, if I had my choice which would I rather have-- my three sensible brothers following me every minute of my life or a nice, friendly lunatic----

38. (Cont'd)

DOMINICK
I don't know--I'll tell you the truth--on Papa's grave--I don't understand what's so terrible. What should I do, say, "Go in the street? Who cares about you?" I care about you! Do me something.

ANGIE
I can't breathe! How can I tell you---even if I didn't want to do anything crazy--once in awhile I'd have to--really have to--just to keep from choking to death.

DOMINICK
It's my job to protect you.

ANGIE
I'm twenty-two years old. Every day you meet me in the truck. Three, four times a week you meet me for lunch. You pick out my boy friends, follow me on dates...why don't you protect Guido for a change? Take him to lunch. Every night he goes out with all kinds of...

DOMINICK
Guido. Guido's a boy. Who cares about Guido, what he does? But Angie, Angelina, bella mia, if I'm wrong about I love you all right, too much--go in the world by yourself in a room. Go eat in a drugstore by yourself. If that's what you want, to make you happy--by yourself with strangers--go. I mean it. Go. It's my fault. If Papa was here, Rest In Peace--but I don't understand you what I'm....
(Tears have come to his eyes. He is choked up)

Angie stands a moment, moved by Dominick's tears which are genuine. She is already ridden by the guilt of having left, even before she leaves. But she forces herself not to think of this. Not this time. She's leaving and that is that. She takes her suitcase and goes out.

38. (Cont'd)

Dominick and Mama look at each other, then Mama goes into the kitchen where she begins washing the dishes.

DOMINICK
I'll go see her tomorrow, we'll have a talk, I'll find out what's the matter. I'll take her out for lunch.

Mama doesn't answer, making it plain she has no intention of discussing it.

Dom gets his paper and sits down.

After a moment there is the sound of the front door opening. Dom and Mama look out.

We see Angie come back in with her suitcase. Nobody says a word. She takes her coat off, puts her toothbrush back into the medicine cabinet, then goes into the kitchen to join her mother washing the dishes.

FADE OUT

FADE IN:

39. INT. MACY'S PET DEPT. - (DAY)

An enormous birdcage filled with gloomy looking tropical birds of various sizes.

40. FROM ANOTHER ANGLE

We see that we are in Macy's pet department. We see Angie behind the counter showing a middle-aged woman some fur-lined raincoats for poodles.

Adjacent to the pet department is the toy department. We pick up Rocky walking through the toy department, looking around for the pet department. He sees Angie; starts walking toward her.

41. ANGIE

She is behind the counter, reaching for a box on a high shelf when she sees Rocky coming toward her. She tightens. She looks at a clock.

42. INSERT: The clock. It is 12:25.

43. ROCKY AND ANGIE

ROCKY
(Comes up to her; very openly, friendly)
Hi. You want to have a bite of lunch together?

ANGIE
I can't talk to you now.

ROCKY
You told me come here.

ANGIE
I'm expecting somebody. Any minute. Can you....?
(As a customer approaches; coldly impersonal as if Rocky is simply a customer she has never seen before in her life)
I'll be with you in a minute, sir.

ROCKY
I'm looking for a small giraffe, something in purple and shocking pink if you have it -- to match my parakeet. He's lonesome.

She gives him a stern look; puts the box of dog yummies which she has gotten from the shelf into a bag and takes it to a customer standing nearby who gives her some money which she takes to the cash register for change.

ROCKY
(Calling to her)
Hey, you sell this dog candy wholesale: I got a couple dog friends I know could eat your whole stock here for an appetzier.

Several customers give him disapproving looks. Rocky goes to a cage with a hamster in it. In the cage are treadmills, ferris wheels, swings, etc., but the hamster is sleeping in a corner.

ROCKY
(To the hamster)
Hey. Pssst! Want to have some fun?

43. (Cont'd)

ROCKY (Cont'd)
(He opens the cage door and motions toward the two dignified ladies)
Over there.

The hamster wakes up, but doesn't move. Just looks at Rocky with big frightened eyes.

ROCKY
Go ahead, will you? Blow. You're a free mouse.

But instead of running away the hamster, terrified, crouches back into the corner of his cage.

ROCKY'S VOICE
Idiot! The door's open, will you? Blow!

Angie's hand abruptly enters the frame, slamming the cage door closed.

44. ANGIE AND ROCKY

She refastens the lock on the door, turns to wither Rocky with a look.

ROCKY
Temper.

ANGIE
Meet me two thirty by the coke machine on the ---.

A WOMAN CUSTOMER
Miss.
(Angie turns to her)
Could I see that collar up there, please? With the rhinestones.

Angie reaches for the dog collar.

ROCKY
(To Angie)
Miss?
(She ignores him)

44. (Cont'd)

ROCKY (Cont'd)
Don't you have any other love birds?
(He motions toward a sign: Love Birds)

45. THE LOVE BIRDS

They are the saddest looking birds we've ever seen.

ROCKY'S VOICE (O.S.)
Those two look like they can't stand each other.

Angie gives the dog collar to the woman, then turns to Rocky.

ANGIE
The brushes are right over here, sir.

She leads him to a counter in a far corner where they can be comparatively alone.

ANGIE
(As they go)
I'll meet you later. My brother's coming! He'll be here any minute!

ROCKY
Look. All I came to tell you, I got you a doctor. I don't know anything about him, and the worst part -- it's four hundred bucks -- in advance -- but in case you want to, I made you an appointment for Sunday afternoon. Okay? Three o'clock.

ANGIE
Four hundred dollars?

ROCKY
How much can you raise?

ANGIE
Maybe two, at the most.

45. (Cont'd)

ROCKY
(Dryly)
Wonderful. All right, look. You raise half, I'll raise half. Okay? Don't ask me how exactly. At the moment I couldn't raise the down payment on a subway ride.
(In response to the desperately nervous way she is looking around)
What is with you? I'm a customer. You're making a sale.

ANGIE
Where do I have to go?

ROCKY
Corner of 10th Avenue and Christopher Street. Okay? Three o'clock. I'll meet you there.

We see Dominick at the other end of the department. He is looking around for Angie.

Dominick sees Angie and Rocky at the other end of the department.

46. FROM DOMINICK'S POINT OF VIEW

We see Angie and Rocky saying goodbye. They don't see him.

47. DOMINICK

Putting two and two together, he doesn't like this at all.

DISSOLVE TO:

48. EXT. DESERTED STREET (LOCATION TO BE DETERMINED) - (DAY)

It is Sunday afternoon on a street in the garment center or financial district. From a VERY HIGH, WIDE ANGLE, we see Rocky waiting--a tiny figure dwarfed to insect-like proportions, pathetically insignificant in a world which is not at the moment hostile, but empty.

48. (Cont'd)

Also from this angle we see Angie come up from a subway exit, look around to get her bearings, then go toward Rocky, a block or two away.

After a few seconds a small, skinny Negro boy about nine also comes up from the subway exit and starts up the street in the same direction as Angie, but with no apparent connection between them at this point.

49. ROCKY AND ANGIE

As she approaches he makes a point of looking at his watch. She is late.

ANGIE
(Looking at her watch)
Sorry.

He takes out a pack of cigarettes and offers her one. She declines with a motion of the head.

ANGIE
Where do we go?

ROCKY
All I know we're supposed to look for a guy with the hood up on his car.

ANGIE
(Surprised)
The Doctor?

ROCKY
I don't think so. Maybe. I don't know.

He lights the cigarette, the wrong end of a filter tip, and tasting it, furiously throws the cigarette away.

ROCKY
Why do I always do that?

He lights the last remaining cigarette in the package being careful this time to light the proper end, and tosses the empty package toward a trash basket nearby. He misses. They wait for a time in silence, neither having anything to say; both anxious.

Finally, the SOUND of a car approaching.

49. (Cont'd)

Angie and Rocky look up.

We see the car several blocks away, coming toward them.

Angie and Rocky look at each other.

The car comes closer and closer.

50-51. SHOTS OF ANGIE AND ROCKY

The car passes them without stopping.

Angie begins to laugh, not the laughter of amusement but of near hysteria.

ANGIE
(Laughing so hard she can hardly get the words out)
Wouldn't it funny...suppose. Suppose...a car stops and it's just a person..happened to have trouble with his...car....a policeman!...Or a ..or a....

She begins to shiver uncontrollably. Her teeth begin to chatter.

ROCKY
What're you, cold? What? Come here. You cold?

ANGIE
(Her teeth still chattering)
I'm all right!

ROCKY
If you're not absolutely sure about this ---

ANGIE
I'm sure! I'm sure!

They stand for a time in strained silence again, both looking from time to time up the street. Then suddenly a car, coming from the opposite direction, turns the corner and stops very near them.

52. ANGIE AND ROCKY

They look at each other. Look at the car.

53. THE CAR

A man gets out, opens the hood and starts tinkering with the motor.

54. ANGIE AND ROCKY

They look at each other. The moment of truth. Each waiting for the other to make the first move. Finally both reach into their pockets, almost at the same time and take out the money. She gives her money to him.

Rocky looks at her another moment, waiting for her to change her mind; hoping she will; then he goes toward the car.

55. THE CAR

Rocky goes to the man.

ROCKY
Carlos?

CARLOS
Where's the money?

Rocky gives him the money which he counts in the darkness under the hood.

CARLOS
It's only four here. You need another fifty.
(He puts the money into his pocket; starts closing the hood)

ROCKY
What do you mean? They told me four.

CARLOS
(Getting back into the car)
That's right. Plus fifty for me.

ROCKY
Wait a minute! I don't have it.

55. (Cont'd)

CARLOS
Bring it with you. 4 o'clock. Here's the address.
(He hands Rocky a slip of paper with the address written on it)
Third floor, in the front. If you're more than five minutes late, don't bother.
(He starts driving off)

ROCKY
Wait a minute! How do I know you're ...

56. THE CAR

drives off.

57. ROCKY

quickly takes a pen from his pocket and starts to write the license number on the inside of a book of matches.

58. CLOSE SHOT - THE LICENSE PLATE

as it moves away from us. The number has been deliberately covered with mud.

59. ROCKY AND ANGIE

Rocky stands there feeling like a fool. He reaches for a cigarette, then not finding any, goes back to Angie.

ROCKY
Another fifty bucks, he said.

ANGIE
You told me four.

ROCKY
That's what they told me.

ANGIE
You didn't give him the four, did you?

59. (Cont'd)

ROCKY
He took it. Before I had a chance to...

ANGIE
Oh wonderful. Great!

ROCKY
Look. If you don't like the way I'm ---

ANGIE
How could you let him take the ---?

ROCKY
I'm warning you. I've just about had it with you. Had it! Just had it!

ANGIE
Good, then! Fine! That's fine! Just fine!

They both sit on separate steps, and after a few seconds, having blown the steam out of their tension and frustration, Rocky takes out his money, counts it.

ROCKY
I got thirteen. How much you got?

ANGIE
(Counts the money in her purse)
Eleven and change.

ROCKY
We've got about 45 minutes. Any ideas?
(She shakes her head "no")

Rocky thinks a moment, then stands.

ROCKY
Come on.

ANGIE
When?

ROCKY
To get the money!

DISSOLVE TO:

60. EXT. STREET CORNER BUS STOP - (DAY)

Angie and Rocky are running to catch the bus which is just pulling up to the stop.

61. THE LITTLE BOY

following them. He stops. Watches them get onto the bus.

62. THE BUS

Angie and Rocky getting on.

The bus pulls away. CAMERA PANS with it to reveal the BOY hanging onto the rear bumper.

DISSOLVE TO:

63. INSIDE THE BUS

As Rocky and Angie sit down the little boy goes past them to sit in a seat at the rear of the bus.

DISSOLVE TO:

64. EXT. THE PLAYGROUND AT 42ND STREET AND THE EAST RIVER-(DAY)

Men are playing bocci; children and young men playing basketball, handball; a roller hockey game is going on. Men, women are sitting on the benches and against the fences, near the walls on chairs they have brought from their own kitchens.

Angie and Rocky go into the park.

The little boy, a block behind them, goes into a phone booth on the corner; starts to dial.

65. EXT. THE PLAYGROUND - (DAY)

As Angie and Rocky walk through the park he is looking around for his mother; sees a fellow he knows.

ROCKY
Hey! Walyo!

65. (Cont'd)

The man is enormous - both in height and weight. Actually he is the same age as Rocky but he looks at least fifteen years older.

LOU
(Straining to see)
Who is that?
(Puts on his glasses)

ROCKY
(Goes to him; pretends to punch him in the stomach)
What're you, blind now, you miserable stickball player?

LOU
I don't believe it. Rocky Papasano?
(He yells excitedly across toward some women gossiping on a bench)
Beetie! Hey Beetie, look who's here!
(He starts to lead Rocky over toward the women)

ROCKY
Wait a minute. I'm with somebody.

Angie looks at her watch.

A woman in her sixties, MRS. PELLIGRINI, comes up to Rocky.

MRS. PELLIGRINI
Hey, you crazy Rocco.

ROCKY
Mama Pelligrini!

They give each other a big hug and a kiss; smother each other in Italian words of affection and greeting.

LOU
(Simultaneously;calling Beetie!
(To a fourteen-year-old girl)
Tell Mama to come here a minute.

65. (Cont'd)

MRS. PELLIGRINI
When you get here? I seen you Mama she don't tell me nothing you here.

ROCKY
Where is she? I'm looking for her.

LOU
(To his daughter)
Will you do what I tell you!
(Reluctantly the daughter goes off)

MRS. PELLIGRINI
(To Rocky)
Come on.

ROCKY
(To Angie)
Come on. You'll meet my crazy family.
(As they go)
This is Mama Pelligrini. Every Monday and Tuesday I used to break her windows on her. Right?

Mrs. Papasano. She is talking to a group of ladies near a wall. Rocky sneaks up behind her.

ROCKY
(Imitating Humphrey Bogart)
All right, lady. Drop the gun.

When she turns around and sees who it is she is so overcome; so choked up, she can't speak, just stands there moving her head from side to side until she has to turn away.

Angie, watches Lou and Mrs. Pelligrini who are watching Rocky and his mother, very moved by Mrs. Papasano's emotion.

Rocky and his mother. He, too, is touched by the mood of love being generated all around him.

ROCKY
(Softly; tenderly)
How you feeling, sexy?

65. (Cont'd)

Suddenly Mrs. Papasano, having regained her composure, gives Rocky a wallop as hard as she can.

MRS. PAPASANO
I'll give you a sexy! What's a matter, a post card once a year, it would kill you sometime hello?

ROCKY
Hey! Will you? Come on!

66. ANGIE, ROCKY AND HIS MOTHER

MRS. PAPASANO
Shut up already. Give me a kiss.
(They laugh and hug and kiss - to Rocky)
Where you live now? Milano someplace? Africa? Two minutes you get on a subway, you pick up the telephone...

ROCKY
(Simultaneously, trying to interrupt her)
Ma. Mama. Will you slow down a minute? I want you to meet a friend of mine. Angie ...
(He doesn't remember her last name)

ANGIE
Rossini. Hi.

Mrs. Papasano stops everything to give Angie her complete attention. She openly studies Angie from head to toe, then makes a gesure with her lips indicating, to her own great surprise, approval for a change.

ROCKY
(Over above)
What're you looking? "Friend" I told you. She's a friend of mine.

MRS. PAPASANO
Who said no? She's an enemy?

66. (Cont'd)

ROCKY
Where's Papa?

MRS. PAPASANO
Where.
(She motions toward the bocci court)
He's losing the money. Believe me, if across the street by the U.N. if they took it everything so serious like you papa with a bocci game -- goodbye, Charlie.

They all laugh. Rocky motions for them to be quiet as he sneaks up to where his father is having a violent argument with the other men about the ball he has just thrown.

Angie, walking with Mrs. Papasano and the others, follows.

MRS. PAPASANO
(To Angie)
What you give me, a dollar, I tell you what he's going a say?
(Imitating her husband)
"What the damnhell! He's home?"
You watch.

ROCKY
(To his father, as he sneaks up behind)
Go on, ya bum, you missed a mile!

ELIO
Who you call a ....

Then, seeing who it is, he, too, is speechless for a moment.

ELIO (Cont'd)
What the damnhell! He's home?

They all laugh.

MRS. PAPASANO
What'd I tell you? Huh? Huh?

MRS. PELLIGRINI
Elio, he's got a girl friend.

66. (Cont'd)

ELIO
(Not seeing Angie; contemptuously)
Girl friend. Where does she work, in a saloon?

ROCKY
No. She's the bearded lady in a circus.

MRS. PAPASANO
(Embarrassed in front of Angie)
Elio.
(She motions to him that this is the girl)

ROCKY
Papa meet a friend of mine, Angie.

ELIO
(Very embarrassed; to Angie)
Excuse me my big mouth. I didn't know in person, the girl friend. What I said before, the saloon, that's one time he walks in the house, believe me, with a girl I'd be ashamed somebody seen me on the Bowery, this girl -- he brings her in a house.

ROCKY
(Laughing)
That was ten years ago! He's still bawling me out.
(He grabs his father, gives him an affectionate, spontaneous rough house hug and a kiss)
How you doing, Pa? You feeling okay?

ELIO
Me? Like a horse.

MRS. PAPASANO
Some horse. Last night he's up the whole night like a horse, coughing from the cigarettes ...

66. (Cont'd)

ELIO
What're you talking?

MRS. PAPASANO
And you pendix, something, in the kidney stones?

ROCKY
(To his father)
You didn't have that operation yet? Two years ago, you promised me.

MRS. PAPASANO
He could be laying on the floor his whole insides falling outside -- what you think, he'd call a Doctor?

ELIO
What're you talking?
(To Angie)
They talk.

MRS. PAPASANO
Hey, come on. You want a bite something to eat? Come on. Have a little wine. Lou. Esther.

As they go to where the food is, Elio lags behind with Rocky.

ELIO
What do you, need a couple dollars?

ROCKY
What're you talking? Can't I come home, say hello?

Elio puts some money into Rocky's hand. Angie observes this.

ROCKY
Come on, will you? I don't need your...

ELIO
Take it. Take it. Bigshot. Take it.

66. (Cont'd)

Rocky throws up his hands as if to say "what can I do?"; as if he is accepting the money just to keep the old man quiet.

ELIO
Hey, bigshot. Don't tell you Mama.

He walks away from Rocky; goes to Angie. Rocky, holding the money in his hand, has a private moment of self-loathing; hating himself for having to take advantage of his parents and their love for him. He shoves the money into his pocket, disgusted with himself.

67. ANGIE

She has observed Rocky's secret moment of conscience.

68. FEATURE ROCKY

as Lou comes up to him.

LOU
I can't believe it. You son of a gun. Where you been? Hollywood? I heard you're in Hollywood.

Lou's daughter, Maria, comes to them.

MARIA
Mama said you want to see her your legs ain't broke.

LOU
(To Rocky, as if proving a point)
Whatever I tell her.
(To Maria who has started off)
Get over here! You know who this is? Rocky Papasano.

MARIA
My girl friend's waiting!

LOU
Get over here! When I tell you get over here....

68. (Cont'd)

But the girl, paying no attention to him whatsoever, continues walking away.

Lou appeals to Rocky with a gesture of helplessness.

ROCKY
(Genuinely astounded)
Is that your daughter?

LOU
You ought to see my oldest boy.
(Indicates the boy is several inches taller than he is)
He's bigger than me already.

ROCKY
Oldest? How many you got?

LOU
Listen. The rich make money, the poor make children.
(Calling)
Beetie!
(To Rocky)
Wait. I'll bring her over. Wait'll she sees you!

As Lou goes off, across the playground, Rocky looks over at his mother who is laying out a minor feast on an improvised table.

Rocky hates himself for what he is about to do, but takes a moment to clothe himself in an expansive mood, then goes to his mother, giving her a big hug from behind.

ROCKY
So how you doing, beautiful?

MRS. PAPASANO
How much you need?

ROCKY
Will you stop that? What do you think, I only come home when I need some money?

MRS. PAPASANO
Think? I know you. Yes! Only this time nothing. Not a penny. You could crawl on your knees, your tongue on the floor--nothing!

68. (Cont'd)

ROCKY
Did I ask you? When did I ask you?

MRS. PAPASANO
If you get married, settle down....

ROCKY
She's here already--the broken record.

MRS. PAPASANO
Nothing. Nothing. Not a penny. Nothing.
(She walks away from him)

Angie and Elio. He is talking to her, but her concentration is on Rocky; having observed what has just taken place with him and his mother.

Rocky turns to her. They exchange a look.

Angie looks at her watch, making a point of reminding him they don't have much time.

Rocky reassures her with a secret gesture that everything is under control.

ELIO
(To Angie; during above)
-- so I used to tell him, I'm green in the face, come work in the shop. You play music? Very nice - for little boys. But when you get a family? But go talk to a water fountain. "Work". You want to make everything, his whole blood, turn pale on him? One word if he hears it--work.

Angie turns to Elio; she tries to smile politely but she hates herself for allowing these good people to believe that she and Rocky are "going together".

Lou and Beetie, his wife, come up to Rocky.

LOU
Hey, Rocky! Look who's here!

Beetie and Rocky look at each other. There is obviously something more between them than casual friends. They are both embarrassed. Neither of them knows what to say.

68. (Cont'd)

LOU'S VOICE
(To the ladies sitting around them, during the above; as if introducing one of the world's greatest celebrities)
You know who this is? Rocky Papasano. We grew up together in the same class, me and Rocky. You ever seen him on television? One time I thought I seen him with Lawrence Welk, on the TV there. He's been all over, Rocky. Hollywood. Everywhere.

69. ANGIE

She observes Rocky and Beetie.

70. ROCKY AND BEETIE

ROCKY
(To Beetie)
How you doing? You look wonderful.

BEETIE
Wonderful.
(Suddenly screaming to her eight-year-old boy)
Murray! Get over here! I'm going to give you such a belt!
(She grabs the boy, hits him)

LOU
(To Rocky)
So when you going to fix me up with a showgirl?

ROCKY
The big lover. What would you do with her?

MRS. PAPASANO
(Coming to them)
Come on. Eat.

As she takes Rocky toward the table she angrily stuffs some money into his hand.

70. (Cont'd)

ROCKY
Come on! I didn't ask you for ...

MRS. PAPASANO
Shut up! You tell you Papa I break you face.
(She moves away from him)

71. ANGIE

has observed Rocky getting the money.

72. ROCKY

Another private moment. Disgusted with himself he puts the money into his pocket, then turns to see Angie looking at him.

73. ANGIE

74. ROCKY

75. ANGIE

Mrs. Papasano comes to her.

MRS. PAPASANO
(To Angie)
I don't know. You look like a smart girl, so what're you doing with him? You understand Italian? In the old country we would call a no good like him with a big smile and hair...

ELIO
(To Mrs. Papasano)
What? What're you telling her? What?
(To Angie)
Forget about him. You want a good looking man, I could be, frankly, had.

MRS. PAPASANO
(To Angie)
A big bargain.

Angie laughs then sees something which stops her cold.

76. FROM HER P.O.V.

we see her brothers' truck pull up on 41st Street and stop. Angie goes to Rocky and tells Rocky confidentially, nodding toward the street.

ANGIE
My brothers!

ROCKY
What brothers?

Rocky turns to look. From his P.O.V. we see the brothers get out of the truck and start toward the playground.

ANGIE'S VOICE
(Over above)
I can't let them see me!

Rocky quickly kisses his mother and father on the run as he grabs Angie's hand and races with her through the playground.

ROCKY
Bye, Ma. Take it easy, Pa.
See you!

ELIO, MRS. PAPASANO, MAMA PELLIGRINI, LOU, ETC.
Hey! What? Where you going?
What're you, crazy? What happened?
What? What?

The brothers. Dominick sees Rocky and Angie running. Points them out to the others. They start running.

Angie and Rocky, running across the playground, cross through the middle of the roller hockey game.

Elio and Mrs. Papasano and the others as the brothers run past them. They look at each other. Baffled.

77. thru 83. THE CHASE SEQUENCE - (STREETS TO BE DETERMINED)

Angie and Rocky running through streets, alleys, backyards, etc. The brothers running through the same streets, etc.

Angie and Rocky run down an alley, disappear to the left, as they turn the corner.

The brothers run down the alley, make the same turn.

77. (Cont'd)
thru
83. The end of the alley--a dead end. The brothers are confronted with half a dozen doors (or avenues of escape) making it impossible for them to tell which one Angie and Rocky have taken.

Angie and Rocky appear on a roof (coming up the stairs). They cross the roof. He helps her down a few inches to the roof next door. They cross that roof, go down the steps.

84. INT. A HALLWAY - (DAY)

Angie and Rocky coming down the steps. He goes to a door. Finds a key on top of the ledge. On the door is written: E. Papasano. Upholstery. He opens the door and they go inside.

85. INT. THE UPHOLSTERY LOFT - (DAY)

Angie and Rocky come in. He closes the door. Both are out of breath but Rocky is so out of breath he is gasping; drapes himself over a work table.

ROCKY
(When he can finally talk)
That did it.
(He takes out a pack of cigarettes holding it up as if it were a deadly enemy)
When I can't even run anymore....
(He flings the pack into one of the enormous barrels used for trash)
About ten minutes, a quarter to four, we'll go out the back way and get a cab. Okay?

ANGIE
They can't find us here, can they?

ROCKY
How can they find us? You're in my territory now. They'll wind up chasing each other.

85. (Cont'd)

ANGIE
How did they know where I was? I can't understand it. I told them I was going over my cousin's house so I guess they checked up on me, but how could they know where I'm going? Even I didn't know where I'm going.

ROCKY
What kind of reputation do you have, they got to follow you around every minute like a spy?

ANGIE
Look! We're only going to be together a few more minutes, right? Then you go your way and I go my way and we'll never see each other again....

ROCKY
If we're lucky.

ANGIE
(Takes a few seconds to control the impulse to strangle him)
I know it's going to be difficult but let's try not to clobber each other. Okay? We'll sign a truce?

ROCKY
(Agreeing)
Crazy.

They are silent for a time, neither having anything to say in as much as they're agreed not to say anything hostile.

ROCKY
(Counts the money his mother and father have given him; hating himself for having taken it)
Well, we got the money in case you're interested.

ANGIE
Does everything you say have to have an edge on it?

85. (Cont'd)

ROCKY
Who said anything? What did I say? You look for things.

ANGIE
All right. I look for things. Okay? You're perfect. I'm hopeless. I apologize.

ROCKY
Nobody said I'm perfect.

ANGIE
But I'm hopeless, right? That we can agree on.

Rocky lets the air escape between his teeth, turning away from her as if that is the only way he can keep from killing her.

Automatically he reaches for a cigarette, and then, remembering where he put them, goes to the trash basket, retrieves one cigarette.

Angie gives him a look of contempt, not wanting to have the good grace to avoid noticing the weakness of his will power.

ROCKY
(Belligerently)
So?

He puts the cigarette into his mouth and lights it--the wrong end. Furiously, he throws it down and steps on it.

Angie can't help laughing, which makes him all the more angry.

ROCKY
Oh, you got a very sophisticated sense of humor, lady. Stick around I'm going to fall on a banana peel later, maybe get hit by a car, and who knows--I could bleed and everything--you'll get a real chuckle.

ANGIE
(Still laughing)
I'm sorry. You're right. I apologize. Really.

85. (Cont'd)

ROCKY
Don't butter me up with the phoney apologize routine every two minutes. I don't like you. You don't like me. Let's leave it that way.

ANGIE
Who you fighting with? Yourself? I'm not fighting with you.

ROCKY
Who's fighting? You keep saying that--fighting, fighting. Who's fighting? What am I supposed to be? Full of fun and frolic? All of a sudden a new complication in my life--you.

ANGIE
You do say the sweetest things.

ROCKY
What did you ask me--get you a doctor. I got you a doctor. You don't have the money. I borrow you the money. Now a new thing--brothers. What do I need this? Do I need this?

ANGIE
(Without hostility)
If you want to leave you can leave. I mean that. Really. Just tell me where I'm supposed to....

ROCKY
Sure. Right away. I'll let you walk up there alone. You hand them the extra fifty, they bang you on the head and that's the end of it.

ANGIE
You don't have to worry about protecting me.

ROCKY
Well somebody ought to. You're a public menace, Lady. You know that?

85. (Cont'd)

ANGIE
I think you're the pride of the community.

ROCKY
Why did you go with me when I asked you go with me that night in the mountains? Do you mind if I ask you?

ANGIE
Well I just looked at you standing there so handsome and dynamic and...

ROCKY
Come on! I mean it. I would really like to know.

ANGIE
Don't you consider yourself positively irresistible?

ROCKY
Why didn't you tell me it was the first time? It's not the man's responsibility to....

ANGIE
Let's forget about that! Will you just forget about it?

ROCKY
Forget about it?

ANGIE
How do I know why I did it? It was stupid! Just stupid! A stupid experiment. I don't know. Stupid!

ROCKY
Experiment. The hotel's full of women, I wind up with Louie Pasteur.

They are silent for a time, both brooding.

ANGIE
Boy! How they build things up! In all the books, in the movies--- how the world comes to an end everytime the flame of your lips touches mine--all I felt was scared and disgusted with myself.

85. (Cont'd)

ROCKY
Really? I never had any complaints before.

ANGIE
Look. He's insulted. Don't take it personal.

ROCKY
How should I take it, as a compliment?

ANGIE
Why don't we just not talk to each other. Okay?

He looks at her, swallows the hostile remark he wants to say and turns away.

For a time they are silent. Both looking at their watches and the clock on the window sill. He turns the radio on, automatically reaches for a cigarette, then remembers where the cigarettes are and is determined not to display the weakness of his will power before her again.

She goes to the barrel, fishes out a cigarette which she takes to him, putting it into his mouth so that he'll be sure not to light the wrong end again.

He is surprised at this unexpected act of kindness, but when he tries to thank her he can't keep the resentment out of his voice.

ROCKY
Thanks.

She half smiles, shrugs, walks away.

He watches her a moment, trying to figure her out. Then remembering there usually is some wine in the room, he takes a chair to some wall cabinets, stands on it and finds a bottle of wine on the top shelf.

ROCKY
Little vino?

She makes a gesture which says, without a great deal of enthusiasm, "why not?"

He finds a cup and a glass, pours the wine and goes to

85. (Cont'd)

her, giving her the glass. They propose a silent toast and sip the wine for a time, neither having anything to say.

ROCKY
Man, all the vino under the bridge since I used to sneak up here nights with a girl. My old man, he'd have a heart attack if he knew the mileage I was getting out of the couches. You know the woman you met--my friend, the big guy's wife? You wouldn't believe it, she's a couple years younger than me. Would you believe it? She looks old enough to be my mother, to me at least. She's probably saying the same thing right now about me.

It's funny, right here in the shop, in the corner over there, we're both like--what?--fourteen, fifteen years old? We used to stay up half the night talking and now we looked at each other, nothing to say.

Maybe that's why I never come back anymore. It makes me feel too old the way they're all fat and settled in a rut.

They both look at their watches and fall into another silence as an instrumental arrangement of LOVE WITH THE PROPER STRANGER begins, leading into a popular singer's rendition of the lyrics.

ANGIE
How about that? That's what love is? Bells and banjos ringing?

ROCKY
What're you getting mad at? It's only a song. What do you want? Stravinsky?

ANGIE
How they brainwash you! Here I spend my whole life looking around like a nut for a love so pure only a dog can hear it.

85. (Cont'd)

ROCKY
Listen. It's possible.

ANGIE
Don't tell me you believe that.

ROCKY
It's a known chemical fact some people you just look at them, makes you feel kind of kicky. Another person: Chopped liver.

ANGIE
And that's what you build a marriage on?

ROCKY
Who's talking about marriage? That's where you get in trouble --one day you're making it free and easy, the next day you look around you're playing house on Booby Trap Mountain.

ANGIE
What's your solution? Fly now, pay never?

ROCKY
Let's face it. Did you ever take a good look at a married man? The Prisoner of Zenda.

ANGIE
All I know is I can spot a single person almost every time with those-- like glassy eyes. Like nothing's living in them, like, I don't know--dead.

ROCKY
What're you looking at me for? Do I look dead to you?

He has sprawled out on a couch. She takes a look at him and her only answer is to take an artificial flower from a box on the workbench and puts the flower on his chest.

She walks away from him.

He sits up.

There is another silence.

ANGIE
You know what's the worst part

85. (Cont'd)

ANGIE (Cont'd)
about not being married? to me at least. Every day things happen to a person--funny things, awful things--and every day when they happen to me I don't have anybody to remember them for, to tell them to.

ROCKY
What's the matter with your family? Don't you live at home?

ANGIE
My family-- go try to get a word in with my family. If you're not a foghorn, forget it. Anyhow, it's not the same. You need a person you put your head against.
(Tears have come to her eyes)
My family. If they knew....you won't believe this, but they're proud of me.
(She moves away from him)

Rocky watches her, finding himself strangely interested in her-- touched by her tears.

There is another silence for a time. He turns to look at a series of photographs on the wall over his father's workbench.

ROCKY
Want to see something?

She turns. Comes to him.

He points out a photograph of himself taken at the age of nine. He is posing with a trumpet.

ANGIE
Is that you?

ROCKY
Did you ever see a haircut?

ANGIE
I kind of like the haircut, but those knickers...!

ROCKY
I was a very cool cat-- I'm here to tell you.

85. (Cont'd)

ANGIE
It's so funny putting you together with a family somehow.

ROCKY
What'd you think, I got hatched like an egg?

ANGIE
And the way they love you!

ROCKY
(Suddenly, irrationally, exploding)
What're you talking love? What's love about it? They didn't see me a long time so they're glad to see me. Let me stick around a couple months I'll melt right in the wallpaper like everybody else!

She looks at him, puzzled at the outburst.

He looks at her, and then in another tone, by way of explanation says:

ROCKY
That's what makes it rough - when they're proud of you.

The song on the radio comes to an end. An announcer begins a commercial. Both Angie and Rocky look at their watches.

They look at each other. It is time to go.

Rocky turns off the radio.

Silently they get their coats and start for the door.

Angie is beginning to go into an almost catatonic trance. Numbing all of her instincts and senses in order to be able to go through with this.

DISSOLVE TO:

86. EXT. A STREET (TO BE DETERMINED) - (DAY)

Angie and Rocky are looking for the correct address. He sees the house, looks at her. They start toward the door.

87. INT. THE HALLWAY - (DAY)

Angie and Rocky come in and start up the stairs. She is almost in a trance by now, moving by rote, all of her senses numb. They start up the stairs.

DISSOLVE TO:

88. INT. THE STAIRS - (DAY)

Angie and Rocky going up the stairs.

DISSOLVE TO:

89. INT. ANOTHER PART OF THE STAIRS - (DAY)

Angie and Rocky coming up the stairs. They stop at a landing. Rocky looks around. He and Angie go toward the proper door.

90. INTERCUT: ANGIE - ROCKY

Rocky raps lightly on the door. There is no answer. He raps again.

The door opens. Carlos is standing there.

91. INT. AN EMPTY APARTMENT - (DAY)

As Angie and Rocky come in, Carlos, very nervous, looks at his watch. We see the apartment through the eyes of Angie and Rocky. There is no furniture. The shades are down. A table lamp, without a shade, is on the floor - the only light in the entire empty three room apartment.

A woman, who has been sitting on a suitcase, gets up when she sees Rocky and Angie.

WOMAN
(Also nervous, rushed; to Angie)
Come on.

The woman takes the suitcase and starts toward the adjoining room. Angie, trance-like, follows.

Rocky notices Angie's expression.

91. (Cont'd)

Carlos holds out his hand for the money. Rocky gives him the money. Carlos counts it.

Rocky starts into the other room to follow Angie, but Carlos stops him.

CARLOS
You wait here.

92. INT. THE OTHER ROOM - (DAY)

The woman opens the suitcase, takes out a blanket which she spreads on the floor.

93. ANGIE

She is too petrified to feel anything.

The woman lifts the suitcase to dump its contents onto the floor.

WOMAN
Come on. Hurry up. Get undressed.

94. THE FIRST ROOM - ROCKY

We hear the SOUND of instruments being dumped onto the floor. He goes into the room where Angie and the woman are. Carlos nervously follows.

95. THE OTHER ROOM

Rocky comes in. Angie is taking her dress off. Carlos follows Rocky, anticipating trouble.

ROCKY
(To the woman)
You're not going to do it. I was told a Doctor. Are you a Doctor?

WOMAN
Take it or leave it.

ROCKY
(To Angie)
Put your clothes on.

95. (Cont'd)

Angie doesn't respond.

ROCKY
Get them on! Get your clothes on!

Angie still doesn't respond.

He grabs her dress and pulls her toward the door.

ROCKY
Get dressed! Get your clothes on!

Rocky finally, in order to shock her out of the trance, slaps her. She fiercely struggles away from him, an animal reaction, and then a beat later what he has said sinks into her consciousness. She turns to look at the woman on the floor, the instruments in her hand -- frozen in a moment of panic, half ready to run, half ready to continue.

96. THE WOMAN

97. ANGIE

98. ROCKY

99. CARLOS

100. ANGIE AND THE WOMAN

Angie, holding her stomach in an unconscious gesture of protection, backs away from the woman and the harsh shadow of the woman; not wanting the woman to touch her; not wanting the woman to touch her baby.

ANGIE
(The words hardly even coming out; stark terror)
No. No.

101. ROCKY

He goes to Angie. She continues backing along the wall into a corner.

The man and woman pack and hurry out.

102. ROCKY AND ANGIE

He holds her, and with a choked cry she lets herself collapse in his arms.

The CAMERA HOLDS a few seconds on them, then PULLS BACK to show them huddled together in the empty room.

DISSOLVE TO:

103. INT. A TAXI - (NIGHT - (PROCESS)

Angie, half asleep, is curled up against Rocky.

DISSOLVE THROUGH TO:

104. EXT. THE STREET WHERE BARBIE LIVES - (NIGHT)

A taxi pulls up in front of Barbie's house and stops.

105. INT. THE TAXI - (NIGHT) - ROCKY AND ANGIE

She sits up.

ANGIE
Where are we?

ROCKY
Come on. You got to get some rest.

He pays the cab driver.

ROCKY
It's okay. A friend of mine. Works nights.

They get out of the cab, start toward the building.

106. INT. THE DOWNSTAIRS HALLWAY - (NIGHT)

Angie and Rocky start up the stairs. From upstairs we hear Barbie's dogs begin to bark as they hear somebody coming.

ROCKY
(As they go up the steps)
By the way, I hope you're not allergic to dogs.

107. INT. BARBIE'S APARTMENT - (NIGHT)

The dogs are barking at the door. The door opens. Rocky takes his key out of the lock and ushers Angie in.

ROCKY
(To the dogs)
Down. Hey. Monster. Ugly! How's everything in the dog business? Will you shut up? People are trying to sleep.
(Introducing the dogs to Angie)
This is ol' Fat Pooh, a natural born coward. Ol' Dennis the Loveable Dimwit. Her Royal Highness, Princess Shashlik, the Untouchable. Pancho, the Chicken Hearted -- the reluctant King of the Canines and this bum is Roger the Lodger. He just wandered in one day for a handout four years ago and stayed here ever since.
(To the dogs)
All right, already!

108. INT. MRS. MOLLINELLI'S BEDROOM - (NIGHT)

The sound of the dogs barking. She wakes up, looks at her husband who is asleep beside her, and muttering to herself in Italian rolls over to try to go back to sleep.

109. INT. BARBIE'S APARTMENT - (NIGHT)

Rocky is holding up a can of dog food which he has opened, waiting for the dogs to line up and be quiet before dishing it out to them.

ROCKY
(To the dogs)
It's okay with me, fellows. I can stay here as long as you can.

One by one the dogs line up and sit down quietly.

ROCKY
(To Angie)
See? If at first you don't succeed, try a little bribery.

109. (Cont'd)

As Rocky distributes the contents of the can into the dogs' dishes Angie is looking around at the apartment, fascinated by all the pictures of Barbie, particularly of the one on the ceiling.

ANGIE
What is your friend, a photographer?

ROCKY
What friend?
(Then realizing the conclusion she has come to he tries to change the subject)
Listen. You want a drink? Have a drink. It'll do you good.

Having finished with the dog food he goes to lower the shade and get out the liquor.

Angie reacts to seeing Barbie's picture on the shade.

ANGIE
It's kind of sweet, in a way, your friend surrounding himself with his girl's pictures.

ROCKY
Yeah. I guess so. In a way.
(Pouring the Scotch)
Scotch okay?

ANGIE
(Takes the drink; starts to drink it when she suddenly stops; puts the glass down)
I don't drink. I don't like to to drink.

ROCKY
Why don't you lay down awhile.

ANGIE
You sure it's all right? Your friend won't mind?

ROCKY
My friend won't even know we've been here. If we're lucky.

109. (Cont'd)

She goes to the bed, kicks off her shoes and with a deep, relieved, ecstatic sigh, curls up in a tight little embryo-like ball, automatically taking one of the teddybears on the bed and hugging it as if she does this every night. Rocky turns out the light; goes to sprawl in a comfortable chair nearby. They are silent for a time.

ANGIE
That room....that empty room...
(She shudders)
Thank you.

Rocky looks up at her. She rolls over, still hugging the teddybear.

Rocky gets a cigarette, puts the wrong end in his mouth, starts to light it when he sees what he is about to do--puts the other end of the cigarette in his mouth and lights it. There is a long silence.

ROCKY
Every week a different brand. You know my trouble? If I can't have something, that's what I've got to have. Like I know this little Japanese fortune cookie who can't stand me. She thinks I'm repulsive. And the more she tells me get lost the more I turn to jelly. And the wildest--if I finally made it, the minute I score the whole thing's out the window for me. And I know it! But you think I can stop being that way?

Well, listen, everybody's got their own thing going for them. Some cats dig religion. Fine. Marriage. Fine. Some cats hit the bottle. What're they all grabbing for--the same thing. Right? Something to hang on to, to let you get some sleep at night.

He looks over at her, realizes she is sound asleep. He gets up, looks at her; then goes to the closet where he gets a robe which he brings to the bed.

109. (Cont'd)

As he gets to the bed she springs up-- suddenly-- a tiger ready to defend her life.

ROCKY
(Startled)
Will you shut up, please?
(He puts the robe over her)

She curls up again with the teddy bear.

ROCKY
I could be in a roomful of women, if there's one nut, that's the one I wind up with.

He goes back to his chair, and sits for a time in the dark, watching her-- then absently he picks up a magazine--it happens to be Playboy--and in whatever light there is coming through the window, he casually thumbs through the pages--without great interest---just something to get him through the night.

One of the dogs begins playing with the mechanical musicians toy -- four monkeys -- which has been knocked to the floor.

Rocky puts the magazine down; watches the dog play with the toy. He bends down, picks up the toy and winds it, then puts it back on the floor again for the dog to play with.

The dog playfully poking at the little musicians.

110. ROCKY

watching the toy. He is very sober. Thinking. He looks up and across the room at Angie. In the silence we can hear her heavy, regular breathing.

DISSOLVE THRU TO:

111. ANGIE

It is very early morning. Several of the dogs have joined her on the bed, snuggled up against her.

112. ROCKY

obviously having been sitting there, awake, all night,

112. (Cont'd)

ROCKY

gets up, goes softly to the bed where he stands a moment, watching her.

113. CLOSE SHOT - ANGIE

asleep; as beautiful, as innocent looking as a child.

114. CLOSE SHOT - ROCKY

He smiles.

He turns away from her; thinking, trying to make a difficult decision.

He walks back and forth across the room a few times and then he makes his decision. He goes to the telephone, starts looking through the directory, then finding the name and address he is looking for he closes the phone book, puts on his jacket and leaves the apartment.

DISSOLVE TO:

115. EXT. THE STREET WHERE BARBIE LIVES - (DAY)

Barbie walks down the street and into the building. It is about five thirty in the morning.

116. INT. BARBIE'S APARTMENT - THE BATHROOM - (DAY)

Angie is in the bathtub. She is very happy, as if enormous burdens have been lifted from her.

117. INT. MRS. MOLLINELLI'S BEDROOM - (DAY)

She wakes up, lies there a moment, staring at the ceiling, listening to the sound of the dogs barking and trying to control herself. She looks over at the clock on the bedtable. It is five thirty. Then she looks over to her husband who is sound asleep. She mutters to herself in Italian, more angry this time than last time, but still able to control herself. She flings herself over, willing to try again to go back to sleep.

118. INT. BARBIE'S APARTMENT - (DAY)

As Barbie comes in she greets the dogs, then notices that somebody has been sleeping in the bed.

119. THE BATHROOM - ANGIE IN THE TUB

ANGIE
(Calling)
I'll be out in a minute.

120. LIVING ROOM - BARBIE

A look that says "Who the hell is that?" She starts toward the bathroom.

121. THE BATHROOM

As the door opens Angie grabs something to cover herself.

ANGIE
Hey!
(Then seeing Barbie)
Oh.
(Very friendly)
Hi.

BARBIE
Welcome to the Inn - whoever you are.

ANGIE
I don't know what happened to Rocky. When I woke up he was gone.

BARBIE
Rocky?

ANGIE
Oh. I thought you knew him. He's a friend of your boy friend's.

BARBIE
Keep talking.

ANGIE
You don't think I'm here with your boy friend, do you?

121. (Cont'd)

BARBIE
Let's put it this way. I don't even know who my boy friend is, so why don't we start from there?

DISSOLVE TO:

122. EXT. BARBIE'S STREET - (DAY)

The brothers' truck pulls up in front of Barbie's house and stops. Dominick and Rocky get out and go into the building. We notice that Rocky has a black eye.

123. INT. MRS. MOLLINELLI'S BEDROOM - (DAY)

She and her husband are in bed. The SOUND of Barbie's dogs barking. Mrs. Mollinelli sits up in bed. She is ready to explode with anger and frustration. She looks over at her husband who is sleeping peacefully, and suddenly the sight of him being able to sleep through anything is too much for her. She gives him an angry shove.

MRS. MOLLINELLI
Sleep! Sleep!

But even this fails to wake him.

124. INT. BARBIE'S APARTMENT - (DAY)

The dogs, barking happily, greet Rocky and Dominick as they come in.

ROCKY
(To the dogs)
Quiet! You want to ----

He stops, having just looked over at the bed and discovered that Angie is not there.

Rocky closes the door, looks around, puzzled. There is no one in the room.

125. DOM

looking around, fascinated and somewhat dumbfounded by all the photographs of Barbie.

Barbie comes out of the bathroom.

125. (Cont'd)

BARBIE
Don't you believe in knocking?

ROCKY
What're you doing here?

BARBIE
Paying rent for one thing, which brings me to Little Orphan Annie you parked here -- incidentally, without my permission, number one, which I wouldn't give you, number two, over my dead body.

During Barbie's speech we INTERCUT to Angie dressing in the bathroom.

ROCKY
Will you take it easy? I want you to meet a friend of mine. Barbie Margolis. Dominick Rossini.

126. THE BATHROOM - ANGIE

It takes a few seconds for this to sink in, and even then she is positive she must have heard the name wrong. She gets up, goes to the door.

DOMINICK'S VOICE
(O.s. over above)
I'm sorry we kind of bust in on you.

ROCKY'S VOICE
(O.s. over above)
Where did she go? The girl?

Angie opens the door.

127. ROCKY, DOMINICK, BARBIE - FROM ANGIE'S P.O.V.

They turn to look at Angie in the doorway.

128. ANGIE

She is speechless with surprise.

129. DOMINICK

He looks at her. Turns away.

129. (Cont'd)

ROCKY
Put a little coffee on, will you, baby?

Rocky goes to Angie; escorts her to the bedroom-living room side of the room. She notices his black eye. He sees that she notices it, and, embarrassed, looks away. Barbie watches this a second, on the verge of throwing something at Rocky, but instead she turns to one of the dogs who is sitting on top of the stove.

BARBIE
(To the dog)
And the worst part -- I do it.

She puts the kettle on for coffee.

Rocky ushers Angie into the only comfortable chair in the room and pulls over a milking stool to sit on one side of her, as Dominick sits on the edge of the bed on the other side of her.

ANGIE
Well ... it's a lovely day, isn't it?

DOMINICK
(He can't look at her)
Angie, I want to talk to you like a brother...

ANGIE
(To Rocky)
He knows?

DOMINICK
I have to tell you, when he told me, my whole stomach turned over on me, and I'll tell you the truth, I can't believe it. Angie, what did you...?
(He wipes away a tear; gets control of himself)
Anyhow, we had a long talk and the thing is he came to me like a man and he's willing to marry you.

Angie takes a few seconds. She is genuinely surprised to hear this. She turns to Rocky.

ANGIE
Why?

ROCKY
Look, I know you're embarrassed, the stupid way he put it, but...

129. (Cont'd)

ANGIE
I'm not embarrassed. I'd like to know.

DOMINICK
(To Rocky)
What do you mean stupid?

ROCKY
Stupid! You're stupid!

ANGIE
Will you sit down? The both of you!
(To Rocky)
Do you want to get married?

ROCKY
I said I would, didn't I?

ANGIE
That's not what I asked you.

ROCKY
Who wants to get married?

ANGIE
(Leading him on)
That's really wonderful. Even though you don't want to marry me you're willing to do it anyhow?

ROCKY
I'm as much to blame as you are. More. It's my fault, the whole thing, and I'm willing to take my medicine.

ANGIE
(Still leading him on)
That's really wonderful.
(He can't help looking proud of himself; now she lowers the boom)
And I'm the medicine?

Rocky turns to her, surprised by this sudden switch.

ANGIE
I know this is going to come as a great big shock to the both of

129. (Cont'd)

ANGIE (Cont'd)
you, but underneath all this hair and skin is a human girl with all the regular things going for me and, believe it or not, I don't want to spend the rest of my life with a man who's doing me a favor--I don't care who he is.

ROCKY
(To Dominick)
What did I say?

ANGIE
All right, I made one mistake--and it was a beaut! But that doesn't mean I have to ruin my whole life, and yours, and the baby's.

DOMINICK
What're you talking?

ROCKY
Hey, Nut! You know you're a nut?

ANGIE
Right. I'm a nut. And you're sane, and he's sane.

DOMINICK
The man is willing to marry you! What do you want?

ANGIE
I don't want to be a warden all my life. Look, I appreciate what you're willing to do. I mean it. I really mean it. But as long as you think marriage is like being in jail, then you wouldn't be happy. Right? And if you're not happy you take it out on me and then I'm not happy, and if you're not happy and I'm not happy the baby's not happy and who needs a houseful of unhappy people?

She starts getting her coat.

ROCKY
Listen, will you...?

DOMINICK
What's the matter with you?

129. (Cont'd)

ROCKY
Where are you going?

ANGIE
I don't know! But I've got to get out of here. I'll be late for work.

ROCKY
Listen, Angie...

DOMINICK
Will you stop it a minute?

ANGIE
First thing, I'm going out and knock off about a dozen ice cream sodas in a row and, who knows, maybe I'll wake up on the beach of Pago-Pago with a full beard, wondering how I got there.

ROCKY
What do you want me to say? I want to get married? All right, I want to get married. I'm just trying to be honest with you.

ANGIE
Tell the truth. If I said okay, we'll get married, you'd fall over dead with a heart attack. Right or wong?

DOMINICK
(To Rocky)
And I'm stupid, huh? I told her stupid.

ROCKY
Stupid! Stupid! You're stupid!

DOMINICK
And you told her with brains.

ANGIE
Will you stop that? The both of you!
(She separates them)
Boy! You know something? I just discovered something. This minute. You know why I've never been able to leave home, Dominick? It just occurred to me this minute. Very complicated: I'm scared.

129. (Cont'd)

DOMINICK
Angie, bella, Angelina mia...

ANGIE
No. No. That was the old me. I'm a big girl now. And you know what? I'm not scared anymore. I'm terrified!

ROCKY
Will you just sit down a minute.

ANGIE
The idea of coming home at night to nobody - I mean really nobody....!

DOMINICK
Angie...

ANGIE
Well, listen, you got to kick the cocoon habit someday. I really owe you an apology, Dominick. All this time I've been blaming you for everything--you're ruining my life, but that's over now. From now on... I start blaming him. Funny? I better get out of here before I....
(She is beginning to choke up)
Thank you, Barbie, for the use of the teddy bear.
(She starts out)

DOMINICK
Angie!

ROCKY
Where you going? What's the matter with you?

She goes out.

Dom and Rocky look at each other, stunned and baffled.

The SOUND of the tea kettle beginning to whistle.

BARBIE
Coffee anyone?

FADE OUT.

3-1-63

FADE IN:

130. INT. ROSSINI APARTMENT - (NIGHT) - MAMA'S BEDROOM

Mama is in bed. Around the bed are Dominick, Julio, Guido and the local Priest, an old man, very earnest.

MAMA
Don't mention that name in this house.

From ANOTHER ANGLE we see Rocky pacing back and forth in the living room.

PRIEST
I can understand how you feel, Mrs. Rossini, but here in this country it's not considered unusual for a girl of her age to want an apartment of her own.

DOMINICK
Well, there is a little more to it, Father, than just the...

MAMA
Tell him! Tell the whole world! Why don't you put it in the papers?

GUIDO
Mama, we asked him to come here to help us.

JULIO
He's a Priest, Mama.

MAMA
In the church he's a Priest. In my house he don't have to know everything.

Dominick and the Priest look at each other, realizing they'll never make any progress with her.

DOMINICK
(Kisses her)
All right, Mama. You rest now.
(They start out)

MAMA
Rest.
(Then calling after them as they go out of the

130. (Cont'd)

MAMA (Cont'd)
room, closing the door
behind them)
In my grave I'll rest.

131. THE LIVING ROOM

Rocky looks up as the others come into the room, but he doesn't interrupt his pacing.

Guido goes to the window to look out. He can't stand the sight of Rocky.

Julio gets something to eat.

Dominick takes the Priest over to one side.

DOMINICK
(Confidentially, to
the Priest)
You see, the thing is, my sister's -- well, she's going to have a baby -- and I thought you probably had a lot of experience in this kind of thing and what we're trying to do--Is there any way you can make a person get married if they don't want to? There must be a law or something.

ROCKY
There's no law! I told you a million times. You can't force a person to get married.

GUIDO
(Starting for Rocky)
You no good...

Dominick and the Priest stop him.

DOMINICK
Guido! Go in the other room.

ROCKY
(To Guido)
That's a very annoying little habit you got there, sonny?

131. (Cont'd)

PRIEST
(Confidentially, to Dominic, referring to Rocky)
And he's the father?

ROCKY
(Turning back to Dominick)
You can force a person to pay upkeep or something but you can't make anybody get married.

PRIEST
(Going to Rocky)
My son, often in this world I think you'll find the law of man comes second to the law of God...

ROCKY
... Father ...

PRIEST
... and the individual conscience of man.

ROCKY
I think you got this all wrong.

PRIEST
Admit your sin my child, and face the full responsibility of ...

ROCKY
I'm willing to get married. But she won't.

PRIEST
(To Dominick)
But didn't you say ...

DOMINICK
(Helplessly)
Do her something.

ROCKY
She don't like me. She's waiting for the bells and banjos ringing.
(As the thought suddenly occurs to him)
What am I doing here? I was willing

131. (Cont'd)

ROCKY (Cont'd)
to do the right thing. She don't want me? Lots of luck. It's your problem.
(He takes his hat and coat and goes out)

DOMINICK
(Going after him)
Wait a minute. Listen.

132. CLOSEUP - THE PRIEST

PRIEST
My word.

DISSOLVE TO:

133. EXT. EMPLOYEES' ENTRANCE - MACY'S - (DAY)

A stream of employees are coming out for their lunch hour. Among them is Angie.

As she starts down the street she suddenly stops cold at what she sees.

134. ANGIE'S P.O.V.

We see her brother's truck parked and waiting for her. Dominick gets out and comes to meet her.

135. DOMINICK AND ANGIE

DOMINICK
Hello, Angie. How are you?

ANGIE
Fine.

DOMINICK
That's fine.

ANGIE
How are you?

DOMINICK
Fine.

ANGIE
That's fine.

135. (Cont'd)

DOMINICK
How you doing in your little room and everything?

ANGIE
Who said it's a little room? And it's two rooms -- and a half.

DOMINICK
Mama's in bed, you know. We had the doctor and everything. We think she lost the will to live.

ANGIE
She'll live.
(She looks at her watch)
I've got to hurry. I'll see you.

She starts looking for a cab.

DOMINICK
Listen. I thought maybe we could have a bite of lunch or something.

ANGIE
I can't I've got an appointment.

DOMINICK
No kidding. Who with?

ANGIE
The beauty parlor.

DOMINICK
No kidding. What for?

ANGIE
(Hailing a cab)
Taxi.

The taxi, with an off duty sign up, passes her.

DOMINICK
What've you got, a date or something?

ANGIE
Maybe.

DOMINICK
No kidding. Who you got a date with? Do I know him? Where'd you meet him?

135. (Cont'd)

ANGIE
Taxi!

The taxi pulls up and stops.

DOMINICK
(As she opens the cab door)
Can't you tell me who it is at least?

ANGIE
(Getting into the cab)
Rock Hudson.
(She closes the door)
On a horse.

The cab drives off.

136. DOMINICK

His whole world having sunk. As if to say, "I knew it."

DISSOLVE TO:

137. INT. COLUMBO'S APARTMENT - (NIGHT) - CLOSE SHOT - COLUMBO

PULL BACK TO SEE Angie, Columbo, his mother, his older sister, Anna, and his younger sister, Gina, just finishing dinner by candlelight.

Anna has her wrist in a cast. Gina, is a college intellectual. Mama keeps stealing looks at Angie, searching for faults which she finds with reassuring consistency.

ANNA
....so I'm lucky I fell on my, you know, wrist. I know a lady on Pitkin Avenue she was walking on the you know, street; she fell down and broke something, in the back something, she can't move both her, you know, legs.

COLUMBO
(Getting up)
Excuse me. I'm going to see if the, you know.
(He goes into the kitchen)

137. (Cont'd)

MRS. COLUMBO
If I could see what I'm eating I could eat.

She goes to get a lamp which she turns on and brings to the table.

GINA
Mama! Leave it romantic.

MRS. COLUMBO
(Looks at Angie, then toward Columbo in the kitchen)
It's romantic enough.

ANGIE
(Getting up)
Excuse me. I'll go see if I can, you know, help.
(She goes into the kitchen)

138. THE KITCHEN

Columbo is taking a cake from the oven as Angie comes in.

COLUMBO
(Putting the cake on the sink)
Careful. It's hot.

ANGIE
What did you tell your mother?

COLUMBO
Did she say anything to you?

ANGIE
Just tell me what you told her.

COLUMBO
Well, I, you know, told her what you told me, you know, tell her.

ANGIE
Everything?

COLUMBO
Well I told her about the, you know, baby, and I, you know...only... What I told her, well, I told her, I'm the, you know..well, the...father.

138. (Cont'd)

Angie is very touched by this. She kisses him very tenderly on the cheek.

Mrs. Columbo comes into the kitchen.

Angie, flustered, picks up the cake which has just been taken from the oven, burning both of her hands.

COLUMBO
(Empathizing so completely, his pain is even greater than her's)
Ouuuuuuuh!
(To his mother)
Get some butter!
(To Angie; taking her to the sink)
Water! Cold water!
(To his mother)
Butter! Will you get some butter!

ANGIE
(As he puts her hand under the cold water faucet)
It's allright. Really. No, it's fine. Really.

Mrs. Columbo brings the butter from the refrigerator. Columbo takes the butter from her and puts it on Angie's hand.

ANGIE
Really. It's fine. Honestly.

COLUMBO
You sure?

ANGIE
Look. It's nothing.

MRS. COLUMBO
(To Angie)
Go sit down. I'll help him.

ANGIE
I don't mind.

MRS. COLUMBO
I'm used to it.

138. (Cont'd)

ANGIE
I'd like to. Really. I love to help in the kitchen.

MRS. COLUMBO
What're you going to help? There's nothing to help.

COLUMBO
Will you sit down? The both of you!
(Then realizing that he has asserted himself he immediately apologizes with a nervous laugh)
Too many, you know...cooks spoil the...you know.

Both Angie and Mrs. Columbo go out of the kitchen.

139. THE LIVING-DINING ROOM

As Angie and Mrs. Columbo come out of the kitchen and start to cross toward the dining room table we see that the cord from the lamp which Mrs. Columbo has moved is stretched across their path. Angie is still so flustered she doesn't notice it.

ANGIE
(To Mrs. Columbo)
What a beautiful chandelier! You've really got such wonderful taste--what you've done with this apartment...

Mrs. Columbo simply puts her hand out, stopping Angie the split second before she is going to trip over the lamp cord.

Angie laughs nervously. Tries to make a joke out of it, with a gesture, but doesn't quite pull it off. She steps over the cord and goes back to her seat at the table.

Mrs. Columbo looks at her a second, then goes back to the head of the table.

COLUMBO
(Coming out of the kitchen with a huge cake topped with sparkling sparklers)
Okay, it's ready. Here I come! Ready or not I'm, you know...!

As he comes into the room Angie looks at the lamp cord which is stretched across Columbo's path.

140. THE CORD- ANGIE'S P.O.V.

141. ANGIE

She half winces, knowing he is certain to trip over it.

142. COLUMBO

gingerly steps over the cord without even noticing it, and puts the cake on the table.

ANGIE
It's beautiful! Just beautiful! And the dinner! You'd think after cooking all day long, you'd be sick of cooking.

COLUMBO
Well, all day long it's, you know, like, you know, but home at night, for special, you know, company... you know.

GINA
(To Angie)
She's not losing a son, you're gaining a cook.

MRS. COLUMBO
(To Gina)
College girl. Go in a college.

GINA
(To Angie)
You'll have to excuse my mother. She's anti-education at the present moment. Ever since I told her I was taking a course in love. You should have seen their faces.

Mrs. Columbo looks up, only with her eyes, expressing her opinion on this whole subject.

ANGIE
(To Gina)
A course in love?

GINA
Not really. It's part of a course. I only say that to agitate them. The

(Continued)

142. (Cont'd)

GINA (Cont'd)
concept is that love taken on a mature level, as opposed to the erotic or so-called romantic with all its false conceptions, is really an art and like every other art demands practice and patience and consistent dedication and hard work.

ANGIE
I believe that. I really do.

The piece of cake she is about to eat falls off her fork.

143. MRS. COLUMBO - HER REACTION

144. GROUP

GINA
Of course. How can any intelligent person in this age of reason make the most important selection of his life purely on the basis of some vague kind of sexual attraction?

ANGIE
And it's not really so modern, you know. Like my parents, they didn't even know each other when they got married--the families got together and made all the arrangements and you couldn't ask for a happier marriage.
(She accidentally bites the inside of her cheek)

GINA
Of course.

ANGIE
If two people are just concerned about what happens to each other, that's all. If you start out being nice--just being nice--it happens, don't you think? Love? What they call being in love?

144. (Cont'd)

GINA
I think love, actually--as such--
is strictly a middle class idea,
and definitely on the way out.

ANGIE
I think so, too, actually. I mean,
I don't think love is something you
fall into like a hole in the ground.

In trying to cut off a bite of her cake with the side of her fork, the pressure she uses to force her way through the hard crust sends a piece of crust flying across the table.

145. MRS. COLUMBO - HER REACTION

146. GROUP

GINA
Of course.

ANGIE
Like in my class in high school
half a dozen couples got married--
they couldn't live without each
other--and every one of them, by
now, they're either divorced or
miserable.

GINA
Of course. If a person is even
halfway mature when you consider
the enormous responsibility involved
in marriage, you don't take it lightly
knowing the future generation is
entirely due - to the wisdom of your
procreation.

ANGIE
Of course.

And so saying she knocks over her glass, spilling the water all over her.

147. MRS. COLUMBO - HER REACTION

148. GROUP

Columbo and Gina and Anna and Angie all ad lib as they rush to blot up the mess.

ANGIE
I'm sorry. I don't know what's the matter with me. Don't worry about the dress. I just hope I didn't ruin your table.

She and Columbo go into the kitchen to get sponges and dishcloths.

ANNA
(During above)
We're only, you know, lucky it wasn't hot coffee. I know a boy in Yonkers, they went to a restaurant so the waiter spilled a pot of, you know, scalding coffee, so his whole face--plastic surgery.

MRS. COLUMBO
(To Gina and Anna)
She's not a bad looking girl, but she's so clumsy!

She moves the lamp so that the cord no longer is stretched across the path from the kitchen.

DISSOLVE TO:

149. EXT. THE UNION HALL - (DAY)

Rocky and Charline, a beautiful girl both slightly gassed and both in evening clothes come up the street. Rocky starts to lead her into the Roseland entrance but she balks.

CHARLINE
What is this place? What're you bringing me here for?

ROCKY
One minute. I just have to see a fellow. I got a job tonight but I have to check on the time. It'll take a minute.

CHARLINE
I don't like empty ballrooms. It depresses me.

149. (Cont'd)

ROCKY
Cookie doll, you don't like empty ballrooms? You're in for a kick.
(He leads her in through the glass doors)

150. INT. THE UNION HALL - (DAY)

As they walk up the empty hallway toward the ballroom she takes what looks like a tiny transistor radio from her purse and holds it up to her ear.

He nuzzles her. Tickles her. She giggles.

ROCKY
Let me hear that. What do you listen all the time?

CHARLINE
Numbers.

He takes her hand and holds the transistor to his ear. We hear a voice calling a series of numbers: 42. 42. 54. 54. 78. 78. etc.

ROCKY
What're you, a spy or a bookie?

CHARLINE
Wait a minute. That's my number. Listen. Hear my number?

ROCKY
Got your number, have they?
(He is still nuzzling her)

CHARLINE
(Nuzzling with him and giggling)
I've got to call my service. My telephone service. When they call your number, that means somebody wants you. Like a doctor, I can always be reached.

ROCKY
Wait a minute. What's your number?

CHARLINE
Eighty-one. You hear it? Listen. You'll hear it. That's me. When you hear them call it...

150. (Cont'd)

ROCKY
(Singing to the tune of "Caroline")
When you hear them calling eighty-one, Eighty-one. Eighty-one...

They have walked up the hall now and she sees for the first time the roomful of men.

CHARLINE
(Alarmed)
What is this place? What do you call this place?

ROCKY
Hysterical! What're you hysterical, will you?

CHARLINE
Large crowds! They depress me and my analyst told me I shouldn't...

ROCKY
Hey, will you! Cool it a minute.
(He sees MOISH passing)
Moish! Hey, Moish!

CHARLINE
Where's a phone?

Moish comes up to him; gives him a secret sign in admiration of Charline.

ROCKY
(To Charline)
Wait a minute. I want you to meet a friend of mine. Moish, this is my friend, number eighty-one.
(To the girl)
Don't I know you well enough to call you eighty?

CHARLINE
(To Moish)
They're calling my number. My service. The telephone.
(She goes to the phone booth)

ROCKY
(To Moish)
Very important, that 24-hour

150. (Cont'd)

ROCKY (Cont'd)
service. She's a model and you never know in the middle of the night somebody might have to take an emergency picture.

MOISH
Where you been? Up all night?

ROCKY
With your blood pressure, even you couldn't take it.

MOISH
How do you do it? A skinny guy like you?

ROCKY
Magnetism. Listen, where's Stein? You seen him on the floor?

MOISH
I just seen him. He's over there in the middle there.

ROCKY
Will you do me a favor? Ask him what time tonight. I'm working a bar mitzva or something, he called me.
(He motions toward the girl to indicate why he can't do it himself)

MOISH
For you, Rocky?
(As he goes off into the crowd)
I don't know how you do it.

Rocky goes to the telephone booth, puts his face against the glass, making faces at Charline.

She giggles.

He opens the phone booth door, gives her a kiss.

CHARLINE
(Into the phone; as she pushes him out)
It's not the principle of the thing, it's the money.

150. (Cont'd)

She closes the door, shutting Rocky out.

As Rocky turns from the phone booth he sees something which changes his mood abruptly.

151. ROCKY'S P.O.V.

We see a little girl, about 4 or 5, sitting alone on one of the seats, obviously waiting for her father who has brought her here.

152. ROCKY

Looking at the child.

Moish comes up to him.

MOISH
Six o'clock by Feldman's on the Concourse.

ROCKY
Thanks, Moish.

Charline comes out of the phone booth, gives Rocky a kiss on the run.

CHARLINE
See you, darling pie.

ROCKY
Hey. Wait a minute. Where you running?

She blows him a kiss and continues to hurry out.

MOISH
What happened?

ROCKY
Man, I thought I'd never shake that kook. You see the trick is, Moish, variety. You get rid of one your next adventure is only as far as the telephone.
(He takes out his address book)
What do you say, Moish? A double date? I know a couple of twins.

152. (Cont'd)

MOISH
That's all I need. My wife would cut me up in little pieces and feed me to the goldfish.

Rocky goes into the phone booth, puts a dime in, then looks at his book to decide who to call.

153. MOISH

looking at Rocky in the phone booth, shakes his head in admiration and goes off.

154. ROCKY - IN THE PHONE BOOTH

He flips through his book, and finally decides on a number. He begins dialing.

155. INT. YUKI'S APARTMENT - (DAY)

Yuki, in a provocative pose, answers the phone.

YUKI
Daddy?

156. INT. PHONE BOOTH - (DAY) - ROCKY

ROCKY
Daddy? No, this is Punjab, your faithful...

157. INT. YUKI'S APARTMENT - (DAY) - YUKI)

YUKI
If you don't leave me alone...!
(She hangs up)

158. INT. PHONE BOOTH - (DAY) - ROCKY

ROCKY
Hooray! She's weakening!
(He hangs up)

DISSOLVE TO:

159. BACKSTAGE AT BARBIE'S NIGHTCLUB - (NIGHT)

Rocky comes in through the stage door; greets the doorman, the various strippers and stagehands--all of whom know him and like him. He passes a number of nearly nude beauties, relating to them in one way or another, as he goes to Barbie's dressing room.

At Barbie's dressing room he tries to open the door, without knocking, but to his great surprise the door is locked.

From inside we HEAR the SOUND of a man laughing, then Barbie's laughter joining his.

Rocky, visibly displeased by this, knocks on the door.

ROCKY
Barbie?

Barbie opens the door. A named named Cye, very much at home and at ease, is sitting there.

BARBIE
Rocky, darling! Come on in. Say hello to Cye.
(To Cye)
This is an old, old, old, old friend of mine.

ROCKY
Wait a minute. I'm not that old.

She bends over and whispers something to Cye. They both laugh. Cye gets up and goes out.

BARBIE
How are you? Where've you been? You look terrible. Obvious protein deficiency. Look at your skin.

ROCKY
Never mind the diagnosis--where'd you dig up the mummy?

BARBIE
What's with you?

ROCKY
The minute my back is turned?

159. (Cont'd)

BARBIE
I haven't seen you in weeks. What're we playing here-- Othello?

ROCKY
How do you know I'm not in the hospital someplace? That's the whole thing to you, our relationship? You don't worry where I am, what happened, nothing? I can promise you--one of your cockamamie sheep dogs disappeared you'd have every cop in town on the street beating a spoon on a dish.

BARBIE
Who you jealous of, exactly, Cye or the dogs?

ROCKY
Who's jealous? What do you mean jealous?

BARBIE
Honey, it's over, baby. What do I have to sign a release?

ROCKY
I know it's over. You think I don't know it's over?

BARBIE
What do you think of Cye. Isn't he wonderful? I'm in love. Love. Really, deeply, really, in love this time. Really.

ROCKY
They did a good job on him. He looks very natural.

BARBIE
You don't put me on, Buster.

ROCKY
(Nuzzling her)
Listen, me and you--what do you say we...

BARBIE
Are you looking for a lump on the head?

159. (Cont'd)

ROCKY
What? What? What's so impossible? What?

BARBIE
I might be indiscreet from time to time, but I'm not promiscuous.

ROCKY
So lots of luck. Forget it.

The Call Boy comes to the door.

CALL BOY
Barbie?

BARBIE
Thank you, Leroy.

She gives Rocky a tender kiss and as she does she reaches into his jacket pocket, and takes out his key ring. She takes a key off the ring, puts it on her dressing table, then takes two pennies from a pile of change on the table and puts them into his hand as we HEAR, off, the SOUND of her bullfight music, signaling the beginning of her number.

BARBIE
Love to Orphan Annie.

She goes out.

160. ROCKY

stands there looking at the two pennies in his hand as we HEAR the applause Barbie gets as she goes on-stage.

DISSOLVE TO:

161. INT. MACY'S PET SHOP - (DAY)

Angie, waiting on a customer, bends down to get something in the showcase, when she sees something in the distance.

162. ANGIE'S P.O.V.

we see Rocky looking around for her.

163. ANGIE

Her face reveals how glad she is to see him, but she changes the expression on her face and goes about her business as if she has not seen him.

164. ROCKY

He is getting worried. Maybe she doesn't even work here anymore. Then he sees her. His face reveals how glad he is to see her, Then he changes his expression and goes over to where Angie is, playing it very casually.

ROCKY
Hi.

ANGIE
(Playing surprised to see him)
Hi!

ROCKY
How you doing?

ANGIE
Fine.

ROCKY
I was in the neighborhood so I thought I'd drop in see how you're making out.

A CUSTOMER
(To Angie)
Can you tell me the price of these, please?

ANGIE
Two ninety-eight, I think.
(She looks on the back of the item)
Two ninety-eight.

She turns back to Rocky. There is an awkward moment. They don't have anything to say to each other.

ROCKY
So how's everything? All right?

ANGIE
Fine.

164. (Cont'd)

ROCKY
I mean, the problem.

ANGIE
Fine.

ROCKY
What do you mean fine?

ANGIE
Will you excuse me a minute?

She goes to a customer.

He waits a moment and finds himself beginning to get more and more angry -- for what reason he's not exactly sure.

Finally he goes to her and the customer she is waiting on.

ROCKY
Listen. What time you get off? We'll have a cup of coffee or something.

ANGIE
(To the customer)
Will you excuse me a minute?

She takes Rocky to a place where they can talk.

ROCKY
(As they walk)
So what do you say? You want to meet me after?

ANGIE
I can't tonight.

ROCKY
All right. Tomorrow. Okay? I'll pick you up or what?

ANGIE
I can't tomorrow either.

ROCKY
What do you mean can't? A cup of coffee?

ANGIE
I've got a date.

164. (Cont'd)

ROCKY
With who?
(She bursts out laughing)
What's funny?

ANGIE
If I didn't know better I'd swear you're my brother Dominick.

ROCKY
Look, you want to see me or not?

ANGIE
I want to. Really. I'd like to. But tonight I've got a date, and tomorrow I've got a date, and Friday I'm supposed to...

ROCKY
Listen. Forget it. I'd hate to complicate your social calendar.

ANGIE
I'm sorry.

ROCKY
I just wanted to see you. That's all. How you're feeling. How you're making out. So fine. I saw you. Everything is fine. So fine.

ANGIE
Could you make it Monday?

ROCKY
Monday? What am I supposed to do? Just sit around and wait for Monday?

A CUSTOMER
(Coming up to them)
Excuse me, Miss? Are you free?

ROCKY
All right, Monday. I'll see you Monday.
(He starts out)

ANGIE
(To the customer)
I'll be with you in a minute, sir.

164. (Cont'd)

Angie catches up with Rocky who is waiting at the elevator.

ANGIE
Listen. Why don't you come to my place Sunday. I'll make dinner.

ROCKY
I'll take you out to dinner.

ANGIE
Don't you want to see my new apartment?

ROCKY
You want me to?

ANGIE
If you want to.

ROCKY
Fine. You got a deal.

The elevator doors open. He gets into the elevator.

ANGIE
Wait a minute. You don't know where.

ROCKY
Twenty-first street.

165. ANGIE

puzzled. How does he know where she lives?

166. ROCKY

realizes how much he has revealed.

The doors close.

167. CLOSEUP - ANGIE

DISSOLVE TO:

168. EXT. A STREET - (DAY)

Rocky, going to Angie's apartment, passes an outdoor flower stand, then stops, goes back, looks over the bunches of flowers.

168. (Cont'd)

ROCKY
What're these? Thirty-nine?

FLOWER MAN
Each.

ROCKY
Each flower is thirty-nine cents?

FLOWER MAN
How about these? Seventy-nine a bunch.

ROCKY
What're you guys? The last time I bought flowers, for half a buck you could fill a barrel.

FLOWER MAN
There's been a lot of changes, sport, since Herbert Hoover was president.

Rocky gives the man some money. The man gives Rocky his change and the flowers.

FOLLOW Rocky as he continues down the street, having a heated internal debate. Finally he stops, tosses the flowers into a trash basket and continues on toward Angie's without them.

After a few seconds, though, he stops; goes back to the trash basket and retrieves the flowers.

As he takes the flowers out of the trash basket he looks up, sees a woman looking at him.

ROCKY
(To the woman)
What're you looking? They're my flowers!

He continues down the street.

169. INT. ANGIE'S APARTMENT - (DAY)

She is doing some last minute rearranging of furniture, goes to check the dinner she is cooking; looks at the clock, then goes to put some records on the phonograph.

169. (Cont'd)

She chooses the albums with care, selecting "Dinner For Two," "Music For a Cozy Corner". She hesitates at the next album: "Jungle Rhythms", then decides against it.

The doorbell rings.

She takes a last minute check of her appearance--making herself look more casual (not more prepared) and goes to open the door.

ANGIE
Hi. Comeon in.

Rocky comes in.

ROCKY
(Looking at her in the black, low-cut dress)
Man! Do you look wild!

ANGIE
Thank you.

ROCKY
(As she takes his coat)
No. I mean it. I really mean it.

ANGIE
Look how surprised he sounds.

ROCKY
No, I really mean it! You look so, what can I tell you--like a woman!

ANGIE
You really are wonderful how you can manage to make even a compliment sound like a slap in the face.

ROCKY
What did I say? You look like a woman? Excuse me. I apologize. You look like a man.

ANGIE
You want to fight all day?

ROCKY
Who's fighting? I don't want to fight.

169. (Cont'd

ANGIE
Why don't you sit down? I'll make you a drink.

He sits down, still holding the flowers; then realizes he is still holding them--and feeling like a jerk--offers them to her.

ROCKY
I don't know what it is--the first time in my life I come to see a girl I feel like I'm fourteen years old. Even when I was fourteen I didn't feel like that.

ANGIE
(Taking the flowers)
They're beautiful. Thank you.
(As she puts the flowers in a vase)
What would you like to drink?

ROCKY
Scotch? I don't know. What've you got?

ANGIE
Scotch, bourbon, vodka, gin...

ROCKY
What're you, on the sauce now? I thought you don't drink.

ANGIE
I don't.

ROCKY
So what're you running here, the USO?

ANGIE
Would you like a drink?

ROCKY
Thank you.

ANGIE
Scotch?

ROCKY
Thank you.

169. (Cont'd)

ANGIE
Water, soda or tonic?

ROCKY
Scotch and tonic. Very good.

She starts to open a bottle of tonic.

ROCKY (Cont'd)
Hey, Zelda.
(He takes the bottle of tonic from her)
Gin and tonic, yes. Vodka and tonic, yes. Scotch and tonic--no.

ANGIE
Thank you.

ROCKY
You got to know these things if you're going to run a respectable den of iniquity.

ANGIE
I'll learn--in my own little way.
(She gives him the drink)

He starts looking around the place as she goes to the stove to check on the dinner she is cooking.

ROCKY
You know something? I'll tell you the truth. You're kind of okay. You know that? I really mean it.

ANGIE
Such high praise overwhelms me.

ROCKY
You think I'm putting you on, but I'm not. I really mean it. Any other girl, in your situation...

ANGIE
Look. Will you do me a favor? Don't give me any more compliments.

ROCKY
What did I say?

ANGIE
With your sense of diplomacy and tact--it's a wonder you're not in the State Department.

169. (Cont'd)

ROCKY
All I'm trying to tell you--
I think it's pretty great, that's all. You don't ask anybody for anything. You don't sit around feeling sorry for yourself--
You're really something. I mean that. I just wanted to tell you.

ANGIE
(She looks at him; knows that he really means it)
Thank you.
(Their eyes meet; he looks away, embarrassed)

He goes to the stove, takes a spoon, dips into the pot and takes a taste of what she is cooking.

ANGIE
Is it all right? The way you like it?

ROCKY
Delicious.

ANGIE
Thank you. I'm really glad you like it. This is kind of a test run for me. The man I'm going out with is in the restaurant business and before I cook for him...

170. ROCKY

This knocks the wind out of him.

ROCKY
Always glad to be of help, Lady.

171. ROCKY AND ANGIE

He goes to sit down.

ANGIE
So, tell me. How've you been?

ROCKY
Who? Me? Great. Just great.

171. (Cont'd)

ANGIE
That's wonderful.

ROCKY
Really. I've been filling in once in awhile for a guy over at Radio City so he's giving up the business--he's going to open up a used car lot in Jersey--so they told me I could have the job if I want it, permanent.

ANGIE
Really? That's wonderful!

ROCKY
Wonderful? Every day of your life, five days a week, you how up, rain or shine--in sickness or in health, and you stay there--every day--you stay there--all day long. I'm here to tell you...! At least in prison you get your room and board free.
(She can't help laughing)
What did I say?

ANGIE
Don't tell everybody else in the world. They're crazy enough to think they're happy doing just exactly that.

ROCKY
Don't be ridiculous. How can you be happy doing something you don't even have a choice do you want to or not?

ANGIE
So what's your point--everybody in the world is miserable?

ROCKY
I go where the wind blows me. If I don't feel like working I don't work. I can stay in bed all day long if I want to.

ANGIE
So wonderful. You're happy.

171. (Cont'd)

ROCKY
I am. I really am.

He stretches out on the sofa, kicking his shoes off.

Angie takes the bottle of scotch and pours some more into his glass.

ROCKY
(Stopping her)
Fine.
(She moves some hors d'oeuvres so that he can reach them without having to move anything but his hand)
You know, it's really a nice little place you got here. I can see you put a lot of yourself in it. Little touches, here and there. It's very nice. You made it very nice.

ANGIE
You know something? If you didn't try so hard to play against it, you could be a pretty decent kind of person.

ROCKY
Look how surprised she sounds.

He takes her hand, gently pulls her to him. They kiss. He gently eases her to a lying down position on the couch.

ANGIE
(Sits up; pushing him away)
What do you think you're doing? As if I didn't know.

ROCKY
Wait a minute, will you? Where you running? Hey, Louie--come here a minute.

ANGIE
Louie?

ROCKY
I want to tell you about a new kind of experiment.

171. (Cont'd)

ANGIE
You better understand one thing here and now--what we did, that was something happened, don't ask me how or why-- but it's not going to happen again.

ROCKY
Look, I got my reputation at stake here. Don't you think I'm entitled to another try at it?

ANGIE
Don't you understand? I didn't know you. I didn't care about you. But now I know you and I like you.

ROCKY
When you didn't know me and you didn't like me, that was okay?

ANGIE
What's so hard to understand about that?

ROCKY
Man, I get them all.

ANGIE
Will you sit down, please? I invited you to dinner, let's have dinner.

ROCKY
(As he sits at the table)
Tell me something. Your friend, in the restaurant business, do you like him, too, like you like me now, or don't you care about him like you didn't used to care about me?

He starts to take some of the food she has put on the table, but just before he gets the spoon into the dish she snatches the bowl off the table, and puts the food back into the pot on the stove.

ROCKY
What're you, some kind of nut?

171. (Cont'd)

ANGIE
Thank you very much for dropping in. I'm sorry you have to leave so early.

She starts getting his coat.

ROCKY
Wait a minute. I'm sorry. I apologize. Okay? I apologize.

She ushers him to the door.

ROCKY
I was making a joke! All right, a bad joke, but I didn't mean to insult you.

ANGIE
Dead! Dead! You are dead! Go back to your crib with your rattle and bottle, and sleep all day. Go where the wind blows you!

She holds the door open for him.

ROCKY
Listen, will you....

ANGIE
I've got a man who wants to get married, and he wants to get married to me and if I don't hear the bells and banjos ringing every time I look at him, I can live without the bells and banjos, because I don't hear them with you, either, to tell you the truth. Now get away from me, just get away from me, and stay away from me. I don't want to see you anymore. I mean that. Ever.

And if you think you're such a big prize package every girl in the world is out to trap you-----
(She starts crying; has to reveal that she really does love him)
..then welcome to Booby Trap Mountain!

She pushes him out. Closes the door and locks it.

172. INT. THE HALLWAY - (DAY)

Rocky tries the door.

ROCKY
Angie? Listen. Angie?
(He knocks on the door)
Come on, Angie. Let me in, will you? Angie?

He stands a moment, then getting no answer, turns and goes down the hall.

173. INT. ANGIE'S APARTMENT - (DAY)

Angie, crying, suddenly becomes aware of the fact that Rocky is no longer at the door. She goes to the door and listens. Then she opens the door and looks out. When she discovers that he has gone she stands a moment, then closes the door.

DISSOLVE TO:

174. EXT. MACY'S EMPLOYEES' ENTRANCE - (DAY)

Angie, along with the other employees, is coming out at the end of the day. Outside, near the entrance, Con Edison is digging up the street.

Angie starts down the street; stops, seeing something.

175. FROM ANGIE'S P.O.V.

we see a crowd gathered around a man. We can't see the man but we see a sign he is carrying: BETTER WED THAN DEAD.

176. ANGIE

moves closer to see what it is all about. The man, who is picketing, comes into view. She sees that it is Rocky. Around his neck are bells and in his hands a banjo.

177. ANGIE

She laughs.

178. ROCKY AND ANGIE

He sees her. Starts toward her. She pantomimes that he is crazy.

ROCKY
You wanted bells and banjos?

ANGIE
(Very embarrassed)
Come on. People are looking.

ROCKY
Everywhere you go.

She starts walking away from him. He follows her. She turns around to protest. He follows.

The crowd swallows them up. We see only the sign moving down the street over the heads of the people.

FADE OUT.

THE END

3-1-63